

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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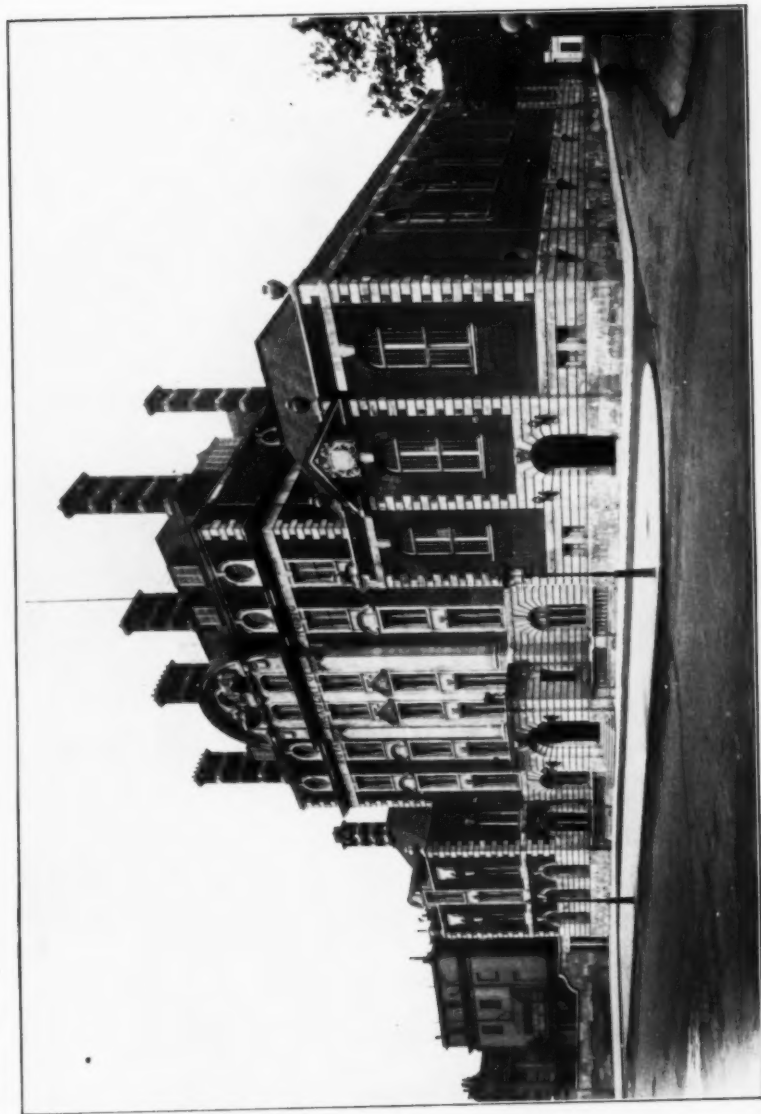




The Musical Times

July 1, 1922

*Reproduced from a Photograph by Alex Corbett*



THE ROYAL ACADEMY OF MUSIC



# The Musical Times

AND SINGING-CLASS CIRCULAR

JULY 1 1922

## THE ROYAL ACADEMY OF MUSIC

1822-1922

A school—no matter of what kind—that reaches its hundredth year full of life and vigour is so much of a national institution that its centenary cannot be regarded as a mere domestic event. Every one of its hundred years of life has seen its influence

the rest and best of Europe are products of our great music schools. In the most real and practical sense, then, our musical history of to-day and of the past half-century is bound up with that of our teaching institutions, and it is fitting that the centenary of the Royal Academy of Music is to be celebrated by a series of events in which ample provision is made for the public to take part. Here is a condensed list of these celebrations :

July 10.—Æolian Hall, at 3. Lecture by Mr. Tobias Matthay.

July 10.—Æolian Hall, at 8.15. Concert. Selections from the works of J. B. McEwen.

July 10.—Duke's Hall, at 8. *The Yeomen of the Guard*.



Photo by]

ENTRANCE HALL, ROYAL ACADEMY OF MUSIC

[Alexander Corbett

spread farther and farther, and this influence, instead of being weakened by diffusion, has become stronger as old scholars grow in numbers and disperse themselves abroad. In the case of a school devoted to music this cumulative power is exerted in a direct and unmistakable way because the great majority of its ex-students occupy public positions as teachers, conductors, performers, or composers. The handful of people who pooh-pooh academic training in music have no answer to the fact that, with very few exceptions, the musicians—composers, as well as performers and conductors—who have enabled us to hold up our head once more before

July 11.—Æolian Hall, at 3. Chamber Concert.

July 11.—Æolian Hall, at 8.15. Chamber Concert.

July 12.—Æolian Hall, at 3. Chamber Concert.

July 12.—Æolian Hall, at 8.15. Chamber Concert.

July 12.—Duke's Hall, at 8. Mackenzie's *The Cricket on the Hearth*.

July 13.—Æolian Hall, at 3. Chamber Concert.

July 13.—Æolian Hall, at 8.15. Chamber Concert.

July 14.—Æolian Hall, at 3. Chamber Concert.

July 14.—Æolian Hall, at 8.15. Pianoforte Recital by Miss Winifred Christie.

July 14.—Duke's Hall, at 8. Goring Thomas's *Nadeshda*.

July 15.—Æolian Hall, at 3. Students' Chamber Concert.

- July 15.—Eolian Hall, at 8.15. Students' Chamber Concert.
- July 17.—St. Paul's Cathedral, at 12 noon. Thanksgiving Service, preceded by orchestral and organ music by composers connected with the Academy.
- July 17.—Queen's Hall, at 8. Reception and Masque. The Ladies' Choir, composed of two hundred voices, will perform Corder's Motet, *Sing unto God*, conducted by the composer.
- July 17.—Duke's Hall, at 3. Dramatic Performance under the direction of Mr. Acton Bond.
- July 18.—Duke's Hall, at 3. *The Yeomen of the Guard*.
- July 18.—Queen's Hall, at 8. Orchestral Concert by ex-students. Conductors: Sir Henry J. Wood and composers.
- July 19.—Queen's Hall, at 3. Orchestral Concert by ex-students. Conductors: Sir Henry J. Wood and composers.
- July 19.—Duke's Hall, at 8. Mackenzie's *The Cricket on the Hearth*.
- July 20.—Queen's Hall, at 3. Students' Orchestral Concert. Conductor, Sir Alexander C. Mackenzie.
- July 20.—Duke's Hall, at 8. Dramatic Performance under the direction of Mr. Acton Bond.
- July 21.—Queen's Hall, at 3. Distribution of Prizes by the President, H. R. H. The Duke of Connaught, K.G.
- July 22.—Duke's Hall, at 3. Goring Thomas's *Nadeshda*.
- July 22.—Great Central Hotel, at 7.30. Banquet.

The R.A.M. is now so strongly established and so popular an institution that its early struggles make interesting reading. The first forty years of its life were a more or less constant struggle against insolvency, and that the shutters did not go up once and for all was due not to the wealthy amateurs who started the school nor to the efforts of business men, but to the energy and practical ability of the professors themselves. For example, they came to the rescue in 1824 by giving their services for three months, and in 1868 they surrendered a good sum in fees—£629 19s. 6d., to be exact. But their best stroke was in this same year, when, it being reported that the Committee had resigned the Charter, they obtained legal ruling that such a step was not valid unless taken with the consent of every member of the Academy. Having saved the Charter, the professors, led by Sterndale Bennett, drew up a form of government in which they themselves were prominently represented. This proved to be the turning-point in the Academy's career.

There is no need for us to attempt even a sketch of the history of the R.A.M. Much of it may be read in *Grove*, and the whole has been set forth most attractively by Mr. Frederick Corder in a booklet which will be public property during the forthcoming celebrations. We may, however, be allowed to comment on one or two of the facts mentioned by Mr. Corder.

He tells us that during the first forty years of the Academy's life

... the musical press of the period never ceased to assail it with a virulence rather difficult to account for. From its foundation, attacked at great length by the *Musical Review* of 1823, to the time of its greatest trial, 1868, when the *Musical World* seldom let a week pass without some acrimonious onslaught, the R.A.M. suffered under the blows of those who

knew it could not hit back. But "sweet are the uses of advertisement." These attacks seemed to do at least as much good as harm, by keeping the public aware of the existence of the Institution; so the unkind journalists of that period may be reckoned among our benefactors.

Anxious for the credit of our predecessors we have turned up some of their references to the R.A.M. We are unable to lay our hands on the *Musical Review* for 1823, but a stack of the little brown volumes of the *Musical World* is at our elbow. If all the attacks on the R.A.M. were as justifiable as those we have turned up appear to be, the 'unkind journalists' were indeed some of the best friends the Academy has had.

Their indictments seem to have been mainly concerned with the shortcomings of the institution on the vocal side, and with the undue influence exercised by the founder, Lord Burghersh. And it should be noted that their complaints had the backing of the lay press. Thus the *Musical World* of June 9, 1837, in a report of an R.A.M. concert, after falling foul of the institution as 'worse than useless as a vocal school,' and 'not what it ought to be' on the instrumental side, quotes *The Times* report of the concert:

'The combination of the pupils in one elaborate composition, requiring not only execution but great knowledge of music, seems to be a form of discipline quite lost sight of at the Academy. The miscellaneous selection was nearly all bad, and ought never to have been admitted here. Of course, no one can object to the Overture to *Oberon*, if the pupils are able to play it, but a set of worn-out dramatic pieces from Rossini and Meyerbeer should never be permitted, and, above all, we would exclude all the compositions to which the name of Lord Burghersh is attached. They belong to no school, have no sort of merit, and can only serve to pervert the taste, such as it is, of the pupils. We really think that his Lordship should, out of delicacy, refrain from all attempts to keep up a musical reputation, to which he has no pretension, through this medium. As he is known to be absolute dictator in the affairs of the Academy, the making himself judge of his own merit is what any man of refined feeling would avoid. We hear of Lord Burghersh at no other concerts but those of the Academy. The reason is obvious, but both reason and propriety alike are opposed to their introduction here. If his vanity, however, leads him to this breach of decorum, it does more and worse, by lowering the tone of the whole selection.'

Hard hitting though this be, it is mere reproachful tapping by the side of an onslaught that appeared in the *Musical World* a few weeks later, as a sequel to an article entitled 'State of the Royal

*Photo by**[Alexander Corbett]*

THE R.A.M. IN TENTERDEN STREET, 1822-1911

Academy of Music,' by Collet Dobson. Mr. Dobson drove a vigorous quill:

'In writing of this subject [he begins] I have the "advantage" of having been for three-quarters of a year an extra student at this Institution. The knowledge conferred by this "advantage" is, however, only a knowledge of the mode of proceeding in Tenterden Street: to expect thereby to acquire an acquaintance with the rich stores either of native or foreign composers, would be an absurdity only paralleled by Henry Hunt, who boasted of

knowledge of the people of Ilchester, explaining that he derived it from his residence in the jail.'

Mr. Collet does not get far before dealing faithfully with Lord Burghersh:

'When the student has fairly entered the Academy, these bright prospects fade away one by one. He finds that the band seldom practise together more than twice a week, and sometimes not so often; nay, while Lord Burghersh was out of town last year, they were not assembled at all . . . . During

three-quarters of a year that I have been a partaker in "the advantages of this national establishment" the singers have never once practised with the orchestra, except at rehearsals for the public concerts; and at these their practice is confined to singing a few choruses, chiefly by Rossini and Lord Burghersh.

After paying a tribute to the professors ('almost without exception they are fully competent to their duties; their lessons are very valuable, and they are anxious for the improvement of their pupils') the writer proceeds to complain of the vocal students' lack of opportunity for gaining platform experience at the Academy:

'At the amateur societies . . . there is as much vocal music performed in one evening as at Tenterden Street in a whole year. If then the question be asked, "Who is to blame?" I answer Lord Burghersh, and Lord Burghersh only; he is in truth director, conductor, and dictator; in short, the grand *primum mobile* of the stand-stillism of the Academy. His introduction of his own compositions, to the exclusion of those of Handel, Haydn, and Mozart; his inattention to the real interests of the institution, his carelessness of everybody's time and convenience; show most clearly that his object is not so much to improve the musical art, as to draw round him a circle of which he may be the principal attraction.'

This article—the first of a series of three—drew an anonymous reply in the *Morning Chronicle*, from a student's parent, which in its turn called forth a heated editorial in the *Musical World*, followed by a letter from 'Vindex,' a student at the Academy. 'Vindex' tells us that on the appearance of the Collet article, the superintendent drew up a 'disproval' which the students were 'compelled to sign,' and which was then forwarded to his Lordship. 'Vindex' leaves Mr. Collet far behind in frankness. No musical journal of to-day—so mild have we become!—would dare to print such a passage as this, for example:

'Nothing, Sir, can be more ridiculous and contemptible than our system of management. We have a great man, who enacts the part of Manager Strut with a ten-horse power. He fancies himself a composer (God save the mark!) and there are not wanting sycophants to play the "toady." They tell him he is a second Lord Mornington, and, behind his back, laugh at him. We have to sing stuff which he composes and calls "Madrigals"; nor is there one programme suffered to be made up without one or more of these delectable compositions. The whole thing, building, managers, teachers, &c., are under this great man's thumb. He is the real prototype of Shakespeare's Sir Oracle; for no dog dare bark in Tenterden Street without his leave.'

'Vindex' ends with italicised praise for everybody else at the Academy:

'With good masters we are well provided. Nothing, in this respect, can be better. They appear to vie with each other in kindness and attention to the pupils.'

Why dig up these old, unhappy squabbles? it may be asked. Well, there are several reasons. The public of to-day, reading of the early difficulties of the R.A.M., will naturally be disposed to put the blame on all sorts of shoulders. Seeing Mr. Corder's reference to the attitude of the *Musical World*, some may hold an unsympathetic press to be chiefly responsible. Others will blame the unappreciative English public, and we may be sure that there will not be wanting those who will be ready to lay the trouble at the door of the early professors. After wading through a good many pages of old musical journals it is clear to us that (apart from the difficulties incident to the founding of such an institution at that particular period) the vicissitudes were due to the well-meaning but unpractical and despotic amateurs who founded the Academy. The official history of the R.A.M. cannot do more than vaguely hint at this fact, lest it should seem ungrateful to the Founders. The public ought to know, however, that although the inception of the R.A.M. was due to Lord Burghersh and his friends, the institution had to be saved from them before it could enter on the successful career that has enabled it to play so big a part in the revival of English music. A further reason for this glance at its early struggles is that it enables us to appreciate fully the splendid success of its present regime.

We wonder, by the way, whether the Founders' choice of title was due to a desire to perpetuate the memory of the ill-fated Royal Academy of Music with which Handel was associated—that operatic venture which in its short life (1720-28) swallowed the whole of the original subscription of £50,000 as well as the receipts. (One of the last of the crushing blows from which it suffered came from our friend *The Beggar's Opera*, then in its first flush of success at Lincoln's Inn Theatre.)

Mention of opera reminds us of the uncompromising hostility shown by Crotch, the first Principal, when in 1824 it was proposed that the students should give a stage performance of a complete work. One can see him raising his hands in horror before sending the following protest to Lord Burghersh:

'Kensington Gravel Pits,

'September 13, 1824.

'SIR,—On reconsidering the proposal that the students should *act* [underlined] an opera ON A STAGE [twice underlined] IN PUBLIC [thrice underlined], I feel so much more alarmed for the consequences than I was at first that I think it my duty to write immediately requesting that you will have the goodness to pardon the following remarks.



'Is it agreeable to the express intention of the establishment to make actors and actresses of the Academicians? May it not be much more offensive to the parents than anything that has yet been objected to? Ought the character of an instructor in music, or of a composer, to become identified with that of an actor? Would not persons wanting teachers for their daughters (especially female teachers) prefer any who had not sustained that character?

When I recommended *Così fan tutte* I merely meant such parts of it as might be performed in a Concert, not all the Recitatives concerning the plot, &c. Nor am I quite persuaded that learning music by

complete stage performance, in which its reprehensible plot was laid bare, and an uninsular display of passion called for, was clearly a matter for the less proper foreigner. Not until the present Principal took up the reins (1888) was opera given its proper place in the curriculum. We said above that our musical history of recent years is that of our teaching institutions. Mostly this has been to the good, but here we have a big item on the wrong side of the balance-sheet. Thanks to the wide-spread feeling expressed by Crotch, and to the obsession in favour of Italians where opera was concerned, we are only now doing what ought to have been done fifty years ago. The best comment on the changed attitude of the Academy



Photo by

THE CONCERT HALL, FROM THE BALCONY

Alexander Corbett

memory will (if it does no harm) do any good to the student, who ought rather to perform from notes in order to perform well at sight. Hoping you will excuse the liberty I take,

'I am, Sir, with great respect,  
'WM. CROTCH.'

Even more amazing than the protest itself is the fact that it carried weight enough to put off the evil operatic day for about four years. When at last a start was made, the study of opera was only fitful—partly, of course, owing to lack of facilities, but probably even more to a kind of feeling that, so far as young England was concerned, an opera must be regarded merely as an alluring dish from which plums might be extracted for concert use. A

towards opera is a bare statement that a site adjoining the institution has been secured with a view to the early erection of a Students' Theatre for Opera and Drama. There, with the shade of William Crotch hovering uneasily in the background, the Students will act ON A STAGE IN PUBLIC.

Against what the R.A.M. did not do for English opera and opera in English may be set its fine work for the native teacher. At the start a concession to public taste was made, the prospectus bristling with foreign names—even Rossini's being added! The actual work however was done almost entirely by home-grown musicians. Mr. Corder gives a list of those who taught during the first year, adding:

'When our excellent first batch of students began to grow up they nearly all became sub-professors and taught the next generation. Thus did the R.A.M. from the very first achieve its proper task of producing a race of properly trained native teachers, and now at the end of a hundred years it can look with pride on the results of its work.

'Speaking only of those whose labours have ceased, we had in Composition, Charles Lucas, Thomas Mudie, Sterndale Bennett, George Macfarren, Arthur Sullivan, Arthur Goring Thomas, and others; in Pianoforte, W. H. Holmes, W. Dorrell, F. Brinley Richards, F. B. Jewson, W. G. Cusins, Walter Macfarren, Arthur O'Leary, T. Wingham, F. Westlake, Alfred Izard, and Sidney Blakiston



Photo by

Alexander Corbett

SIR ALEXANDER MACKENZIE

are only a few of those who rose from the ranks to be distinguished professors: in Violin we had H. G. Blagrove, H. Burnett, Frye Parker, Weist Hill, F. Amor, and many others; in 'Cello, H. Chipp, Lucas, Aylward, Pettit, and Buels; in Double-Bass, Howell and White, while nearly all the existing wind instrument players and organists have at least been educated by native teachers who owe their existence to the Royal Academy.'

Of the present staff of about a hundred there is no need to speak. The mere list of their names in the current prospectus is the best of evidence as to the position now occupied by the Academy. Nor is it necessary to dwell on Sir Alexander Mackenzie's share in bringing about this state of affairs. When due credit is given to Sterndale

Bennett and Macfarren for their sterling work on behalf of the institution, the fact remains that the R.A.M., always in danger until Sir Alexander became Principal, has been an increasingly brilliant success ever since. As composer, his part in the renaissance of British music is beyond dispute. We do not belittle that share when we say that in the long run his work at the Royal Academy of Music may prove to be an even more potent factor in the musical life of the nation.

## OUR DECADENCE

BY RUTLAND BOUGHTON

Music was an aristocratic privilege in the days of Byrd and Wilbye; in the time of Bach and Handel it was a popular art; it became exclusive again under the hands of Mozart and Beethoven; and more general in both practice and appeal during the period which culminated in Wagner. But whether the appeal was a large or a small one there was always a certain quality in the music which proved that the understanding of it was not confined to professional musicians. The county lady who employed Wilbye, the masses who acclaimed Handel, the noblemen who supported Beethoven, and the throng of contemporary Wagner worshippers were amateurs who loved music chiefly for its elements of rhythm, form, melody, harmony, and so on. They may have been pained by certain dissonances, they must often have misunderstood the tendencies, and they certainly missed many subtleties of which the composers themselves were aware; but they had a sufficient enjoyment of the music to prove that it was no more an art for musicians only than chairs were articles of furniture solely for the use of joiners. But a very great part of contemporary musical activity is enjoyed only by musicians—that is, if we take them at their own word and believe that they do indeed have honest joy of it. In view of the vogue of the Russian ballet, some people may be inclined to think that the kind of music so many of us are up against makes the same sort of popular appeal, in spite of the hostility of the faculty, that Wagner's music made in his early days. That, however, is a point we will discuss later in this article. For the moment we need bear in mind only that Stravinsky at the Alhambra meant full houses and a commercial success, while at Queen's Hall during the existence of the same boom his works could not pay their way. But altogether apart from the very much engineered Stravinsky movement, there exists a mass of music of a similar kind which has no sort of hold on any but a small band of musicians; and it is clearly an unhappy state of affairs when a number of people are engaged in producing things which are of no earthly use to anyone but themselves, inasmuch as they become deprived of the means of exchange which secures an honest livelihood, and (what is still worse) of the sense of sharing with the majority of men the

essential things of life—friendship and love, the sun and moon, wisdom and folly, and all the other forces which unite to find expression and give joy by means of the arts.

The indifference or positive dislike which so many cultured and uncultured people have for cacophony, and the fact that we have to fall back on early composers for a clear statement of musical principles, are, I submit, signs that modern music has lost its way. In a recent number of the *Musical Times* I dealt with the present situation at some length, and suggested a practical step towards recovery.\* Now it will be well for us to discover what vital principle, if any, has been violated to bring us to this pass—what principle, if any, existing in the great music of the past is being ignored in the music of to-day. Then we may be able to recover the connection, and more surely go on our way with such developments as may seem to arise—for it cannot be a good thing for us to be dependent entirely on the art of the past. However great it may be as art, and however permanent its influence, the very forms in which it is cast must hinder any large enjoyment of it by people other than musicians. This morning I saw the sun rise and turn a dull green field first to silver and then to gold, and experienced such emotions as must have been felt by many worshippers of Apollo. But for us no Delphic hymn would give adequate re-creative form to that experience, nor to any full extent would Chaucer's rapture on the daisy seem a true morning-song to people living under conditions which prevent them from seeing the day's eye open. We must have our own sane modern music in spite of the insane music of the present, and equally in spite of the sane music of the past.

In the article already alluded to I suggested the passage from Mozart to Beethoven as being the moment when music definitely began to lose its way. Let us examine the suggestion for what it is worth.

All the great masters of music up to and including Mozart represent culminating points of art made by a body of musicians under certain local or temporal conditions. They felt themselves as units of a group, were comparatively indifferent as to their personal importance in the group (at any rate so far as posterity was concerned), seeking chiefly two things: their daily bread and the advantage of the art they practised. Some did not even sign or avow their works. So it follows that the greatest musician of any particular time, group, or place represents a community of purpose, and is often credited with compositions which were actually the work of lesser men. Rubinstein rightly remarked that of Bach as of Homer it might be said that 'this is not the work of one man but of many.' When we appreciate this point of view Handel's so-called thefts lose much of their odium, for he is seen, not as an unimaginative artist eking out his thought by robbing other men, but as a master making the

best use of a mass of material common to his age. This attitude was fairly preserved up to the time of Mozart, so that it was possible for Süssmayer to complete the unfinished *Requiem* without seriously offending professional or public opinion, and, what is more, without injury to the work as a whole; for it is only a very prejudiced person who will declare any movement of it to be seriously below the standard of the rest of the work. For my own part, and judging solely by the score, I am unable to say which movements were left unwritten by the master himself. He was, however, the last great master to whose work such a thing could have happened.

With Beethoven everything is changed from the outset—personal conditions of work, personal attitude to the existing art (including that of his own master), and a true conception of what is original and individual.

Personal conditions of work (e.g., whether a musician is an organist or a theatre conductor) are bound to a large extent by circumstances over which one has no control; and even the personal attitude of the artist himself is part of a vanity that is inborn, and to a certain extent also beyond complete control. But a right conception of what really is original and individual in art is so vital to its life and health that we need to give it some thought.

Originality is the sign by means of which we recognise the various sources of thought and form which influenced a composer. The originality of Bach declares him as the great sea into which flowed many converging streams of polyphonic form, Protestant thought, and Gothic tradition. We can trace his work back to its origins as easily as we can trace rivers from their mouths to their springs.

Individuality is the sign by means of which we recognise that an art-work is not standing alone, is not divided from other similar work of its time. The individuality of Mozart associates the form of his musical thought with that of Haydn, Salieri, and many lesser men. If it is the work of the greater men that survives rather than the work of the others, it is not because of its greater individuality (a phrase without syntax or sense) but because it is better work, and generally—though not necessarily—because it carries greater thought. The thought may be so strong and strange that no available technic can give it adequate form—and this happened with Blake and to a great extent with Beethoven; but theirs was not individual so much as dividual art. The more individual and definite the thought of the artist the more likely he is to find a clear and adequate expression for it in whatever forms and idiom are current at the time.

For us of to-day, however, the words 'originality' and 'individuality' have come to carry thoughts which are exactly opposed to their real and original meaning. For us originality means novelty and an absence of original descent; while individuality means

\* 'Modern Music and a Way Out.' April, 1922.

character so peculiar that it is divided from the general character of contemporary work of the same kind. This inversion of thought seems to have occurred in connection with the music of Beethoven. Now I firmly believe that the spirit informing the music of Beethoven is, work for work, a greater spirit than that which informs the music of Mozart. But it is the spirit of passion, egoism, rebellion, and severance; and it tends to dissolution even in its creativeness.

Mozart's musical thought varies from the comparative vacuity of scale and arpeggio themes to the noble and condensed material of the C minor Mass, an even finer work than the *Requiem*. His predominant moods are sweet, calm, and gay; he is melancholy seldom, draws near to passion only on the rarest occasions, and then in the most guarded way. His Fantasia in C minor may be cited as one of his few approaches to passionate expression, and it affords an admirable example of wild emotions suggested without abandonment. The emotion of the work never gets out of control, being always checked by the will for technical clarity of statement and musical euphony.

Beethoven's thought, on the other hand, was passionate from the outset. He seems to have had the very shortest childhood as an artist, the very shortest period of making music just for the love of beauty and happiness, and he enjoyed depths of calm only by chance, as it were, or after immense struggles, fighting for a pure, clean line of musical theme (as his sketch-books show), as most artists have had to strive for the more terrible and darker shapes of tone. Even his least interesting passage-padding seems full of anger and pain. A very notable and characteristic wildness of Beethoven's was to launch himself on the chord of the diminished seventh, floating hither and thither without aim, taking this path and that, but following none, and generally finding himself at the end of the delirium much where he was at the beginning of it. I do not refer to such passages as that in the first movement of the *Sonata Appassionata*, where the emotion gradually drops from frenzy to the sully muttering opening of the recapitulation, but to such desperate use of the chord as occurs towards the end of the Sonata in C sharp minor, where four bars are inserted to declare that the master is at the end of his means of expression, that the emotional stress has passed beyond the language of music; or, again, to such tentative use of the chord as occurs near the end of the big Trio in B flat for pianoforte and strings, where it is used for the sake of its tonal vagueness to allow of the insertion of the *Presto* in the unrelated key of A, at the end of which we find ourselves exactly where we were, so to speak, for the *Coda* then proceeds in the right key, as it could have done without the interposition of the A major passage. It may be contended quite fairly, of course, that such characteristic passages and usages are an extension of musical expression, and the contention need not be denied; but it is

plain that they are also of that kind of expression which is so passionate as to be uncontrollable and beyond the limits of clear phrase and shapely form. Passion is indeed a more tremendous force than gaiety and melancholy, but it does not make for clearness or beauty in the arts any more than it does in life. And because passion and ugliness are near akin, we find Beethoven infinitely less concerned with the need for euphony. He clashes dissonances which Mozart would not admit, and even Bach would have prepared and softened, tolerating them only as inevitable details of some vital polyphonic scheme which could not be achieved without their presence.

In these days when there is a positive cult of cacophony, it may seem absurd to draw attention to the occasional harshnesses of Beethoven; but it was in his music that they were first admitted, and for a very significant reason. He had already accustomed himself to a kind of musical thought beyond the power of clear expression in tone; it was but a small step further to seek relief for the still unexpressed parts of his nature outside the art of music altogether—for, unlike the masters who preceded him, it was self-expression he sought rather than the service of musical art. The need of his nature was not that individuality which gives the artist the sense of the vanishing of the self, but rather to declare his divided self in the most emphatic way possible.

Before the time of Beethoven music had often enough been associated with ideas of poetry, dance, and drama, and suited its emotion to whatever need be of harshness, suffering, or evil experience that might occur in this association. But under the most vehement stress the music was never allowed by any great master to abrogate its own musical laws.

Weelkes in many a madrigal, Purcell in many a melodic phrase, Bach in whole movements of instrumental accompaniment, Mozart in his operas (notably in the *Finale of Don Juan*), associated the musical sound with ideas of pain and evil, but in every case it had to work out its own rights as musical art—preparing and resolving dissonant chords, balancing phrase with phrase, and generally securing a fair musical shape quite independently of its extra-musical association. Mozart's *Requiem* is a self-standing piece of music, though every section of it is in emotional agreement with the ideas with which it is associated, but the trumpet music in Beethoven's *Missa Solemnis* can be explained only by something entirely outside the art and purpose of the work. Similarly, Bach's *Caprice on the Departure of a Brother* has no musical moment which cannot be justified by the laws of euphony; but Beethoven's *Lebewohl* Sonata contains dissonances which are merely clumsy unless we think of them in non-musical terms and imagine, not cadences of tone, but rude people pushing each other about in the clamour of their farewells.

Some of Beethoven's ineptitudes were probably due to carelessness (e.g., the jarring A flat in the



*Eroica* Symphony), others to deafness (e.g., the disproportion of tone as between the different orchestral families in the Choral Symphony), but making every such allowance there yet remains a large body of musical ugliness definitely associated with unpleasant thoughts outside the realm of music, and only sufferable when one ceases to regard the music as such, but accepts it as a mere accompaniment to the thought. Either the master's moods were too powerful, passionate, and painful for euphony to endure, or his technique was not sufficiently developed to carry his ideas. Or, yet again, his thought did not always reach that pure and essential form where music inevitably follows. However that may be, it was a serious thing for musical art, which up to his time stood as vital an expression of the spirit of the Christian era as sculpture had stood to the faith of classic Greece—Bach and Mozart in music being fair equivalents of Phidias and Praxiteles in marble. Beethoven in his turn proved himself the Scopas of his art—admitting a degree of passion which could only be expressed by ugliness, and arriving at a pass where the form and detail of the music needed to be explained by something quite outside the art.

Choice has, therefore, to be made, in reconstructing the art of music for the future, between the principles which prevailed before and since the time of Beethoven. Euphony must stand as an immutable law, based on the physical construction of the human ear and brain, and what cannot be expressed without a violation of euphony must be regarded as outside the realm of music. And then, though music may be allowed to be associated with the other arts, its own laws may never be abrogated—the music set to verse or to a dance must be a self-standing piece of work, just as satisfying in the concert-room as in the theatre, and just as perfect without words or extraneous thought as with them. For is it not by this time sufficiently clear that Stravinsky's success at the Alhambra and his failure at Queen's Hall were due to the fact that his ballets conform to the laws of the stage but fail to conform to the laws of music?

A few musicians with a philosophical and historical point of view may perhaps ask if we, living in a decadent age, may not be forced, will-we, nill-we, to fall into line with the evil of an outworn civilisation—if we may not, perhaps, be more fully in the life-stream doing the work of decadence than struggling against it? But that point of view is based on a misconception as to significance of the 'decadent periods of art. To descend a mountain is not a less moral proceeding than to ascend one; indeed, having reached the top we have simply got to descend if only in order to ascend the next, or die of too much fresh air. If anything the process of descent needs the greater skill, and the great works of art produced during the Greek decadence (works like the Victory of Samothrace and the Aphrodite of Melos) are as beautiful in their way as the sterner virtues of the intellectual climb which attained to the Lemnian

Athena and the frieze of the Parthenon. So also, the symphonies of Brahms and Elgar, the songs of Schumann and Wolf, are as important to a broad understanding of the whole art of European music as the madrigals of Byrd, the fugues of Bach, and the sonatas of Mozart. The virtue is not in the chance of living in this or that period of an art, but in observing its vital laws whatever our period may be. Out of the decadence we are now experiencing a new art has to grow, and we shall best prepare the way for it by holding fast to the principles which carried to greatness the Masters of the Climb who observed them more or less instinctively, as well as the Masters of the Decadence who observed the same laws well enough to do good work in spite of the greater difficulties which beset them. And if you ask what those greater difficulties are, I fear I should have to write another article to reply; but to put the matter shortly, periods of crescent art are those in which the arts are devoted to the service of religion; and periods of decadent art those in which, the religion having lost force and faith, the arts are pursued for their own beauty's sake.

## ON EDITING ELIZABETHAN SONGS

BY PHILIP HESELTINE

In suggesting 'the truth, the whole truth, and nothing but the truth' as a motto for modern editors of old music I am adopting an unpopular attitude against which all respectable editors will naturally rise in dignified protest. But a flattering review of some modern reprint is so often written by one who has obviously no knowledge of the original version—and therefore no knowledge of the discrepancies between the two editions—that those of us who are contemptuously called 'purists' by the kind of critic who deplores Rimsky's 'improvements' to Moussorgsky only because Stravinsky would have done them so much better, must occasionally endeavour to raise a stand on behalf of old, forgotten, far-off composers who are not allowed to sing for themselves.

In the days of the figured bass a certain amount was left to the discretion of the performer. Nowadays it is tacitly assumed that performers have no discretion. Granting this, it is hard to believe that the average performer would be guilty of such flamboyant indiscretion as distinguishes the work of certain editors of Henry Purcell. But there was a great—perhaps the greatest—period of music in England a century before Purcell's time, and the notation of this period left nothing\* to chance. In the vocal music, melody, harmony, and bass are very clearly indicated in their every detail. How is it, then, that an editor rather than an intelligent copyist is employed by the modern publisher who wants to put this music on the market again? The answer is simple, but

\* For the sake of strict accuracy it should be added that only one verse of a song was printed beneath the music, and there is occasional doubt as to the correct fitting of some of the other verses to the tune.

unpleasant. Though good stuff sells (sometimes), commonplace sells much better (always). If a living composer submits a work to a publisher, he is unlikely to agree to its being radically altered so as more effectually to tickle the vulgar taste which is either shocked or bored by originality. But when the composer has been in his grave for nearly three centuries, his works may be pillaged with infinitesimal risk of his wraith rising in protest, even though in his time he was one of the chief glories of his (and our) country's music. To some of us this seems wrong. We feel that a certain respect is due to all great artists—more especially when they are at the same time consummate technicians—however much their idiom may differ from that of our favourite modern composer. We do not translate Shakespeare into American; yet the Restoration mauling of his work, deplored by everyone, is no whit worse than the 20th century mauling of the music of his age which—I repeat with emphasis—is as technically perfect as any of his lyrics. Some people do not like the harsh dissonances of Schönberg; but you cannot 'translate' them into common chords without destroying their significance. Modern editors appear to dislike the extremely delicate and subtle harmony of the lutenists—harmony often suggested rather than stated, calling the imagination to delighted play in the hearing of it; but you cannot translate Elizabethan into Victorian without destroying its significance. There is no need to decry the Victorian in comparison with the Elizabethan. Both are good, but their blending is as grisly as Mr. Bottomley's breakfast of kippers and champagne.

Now for specific instances. There is in the British Museum a manuscript, over three hundred years old, which contains several songs, tune and accompaniment being clearly and fully set forth in the notation of the period. One of these songs figures in a modern reprint,\* but although the editor assures us in his preface that he has 'endeavoured to present [the songs] as far as possible in their original form and free from alterations,' not one bar of the original accompaniment remains intact, and even the bass has been rewritten.

In the April number of the *Musical Times* Miss Sylvia Townsend Warner discoursed very charmingly on the songs of the English Lutenists. She rightly insisted that these songs, so far from being 'antiques' or 'curios,' are as fresh and lovely to-day as the lyrics with which they are allied. So far from being material for the specialist and the scholar alone, difficult of execution and obscure to the understanding, their character is such as would win them universal popularity could they but be presented to the public in a clear, straightforward reprint, unspoiled by officious editorial 'improvements' on the one hand and pedantic adherence to certain obsolete conventions of notation on the other. Unfortunately Dr. Fellowes's edition of

\* Of the many versions of this song that have appeared in print not one is correct. The same may be said of Morley's *It was a lover and his lass*.

*The English School of Lutenist Song-writers*, which Miss Warner so warmly commends, suffers conspicuously from both these defects.

Dr. Fellowes [writes Miss Warner] reproduces the tablature of the original lute-parts with an exact transcription underneath. He supplies further for each song a pianoforte accompaniment based exclusively upon the composer's own material, but so arranged as to be suited to the keyboard idiom. These arrangements, made with the minimum of alteration, show admirable sympathy and discretion. From the practical point of view they are absolutely justifiable, and from the critical point of view notably so. The lute is a plucked instrument of six strings with no power of sustaining a note, and thus a harmonic rather than a polyphonic instrument. But it was the instrument of a polyphonic age, and the lutenists' accompaniments, especially those of Dowland, are extremely contrapuntal in import, even when the exigencies of lute tablature thwart the full indication of this. The principle followed by Dr. Fellowes in his alternative accompaniments has been to complete the texture sketched in the tablature, which is certainly more representative of the composer's intention than any mere filling out of block chords could be.

This is a clever summary of the editorial methods of Dr. Fellowes, but it is the summary of a skilful barrister speaking from a brief. The principle of completing the polyphonic texture sketched in the tablature is already applied in the 'exact transcription'—justifiably enough, seeing that the strings are not entirely devoid of sustaining power. Dr. Fellowes in his General Preface to the edition admits 'having exercised his own discretion in interpreting the individual values of the notes as plucked on the lute; but the percussion of the notes on the pianoforte precisely corresponds with that on the lute.' Here is a simple example of the method employed:

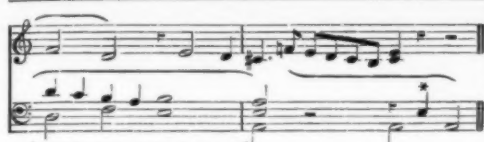
#### TABLATURE (LITERAL TRANSCRIPTION)

Ex. 1.

#### DR. FELLOWES'S TRANSCRIPTION

Ex. 2. (Voice part as in Ex. 1.)





\* Dr. Fellowes's error. This should be A.

But when we come to the new pianoforte accompaniment supplied by Dr. Fellowes, the polyphonic texture clearly indicated in the tablature is merely hinted at, while an additional part, doubling the voice (a practice never resorted to by the lutenists), has been added:

Ex. 3.

night's black bird her sad in - fa-my sings, There let me

live for - - - lorn. *poco rit.*

*pp*

A foot-note informs us that the last bar quoted from the improved accompaniment 'has been borrowed exactly from Thomas Morley's setting of the *Lacrima* in the *Fitzwilliam Virginal Book*.' This is equivalent to quoting any bar but the first from Brahms's Violin Sonata in A (♩ ♩ ♩) and saying that it has been borrowed exactly from Brahms's setting of Walther's *Preislied*. Apart from an accidental resemblance in the opening phrase, Morley's *Pavan* bears no resemblance to Dowland's song, of which there are two acknowledged transcriptions, by William Byrd and Giles Farnaby, in the *Fitzwilliam Virginal Book*; but having been labelled as a transcription of Dowland's *Lacrima*, presumably by Messrs. W. Barclay Squire and J. A. Fuller-Maitland, the modern editors of the book (to whom be much gratitude for the book itself), the ascription has been accepted without further question, and uncritically repeated not only by Dr. Fellowes but by Dr. E. W. Naylor, M. van den Borren, Prof. Granville Bantock, and no doubt other professors and antiquarians as well.

It will be observed that in Dr. Fellowes's version a four-bar phrase of common time has been 'somewhat modified with the object of simplifying the interpretation of the music' (General Preface), but no signatures accompany the changes from

C to 3-4, 3-4 to 6-4, and 6-4 back to C, which this process of 'simplification' involves. There are, in fact, no time-signatures in any of Dr. Fellowes's versions.

The bar in Elizabethan times had none of the rhythmic or accentual significance with which it was subsequently invested. It was used in the song-books chiefly as a convenient method of enabling singer and accompanist to keep together—in the virginal books to help the left hand know what the right hand was doing. In the separate part-books, vocal and instrumental, bars rarely occur at all. It is therefore merely pedantic to retain this original irregular and largely arbitrary system of barring in a modern reprint which should be the means of bringing these songs not only to the libraries of professional musicians and musical institutions, but into the hands of every English-speaking amateur who ever buys or sings a good song; for music depends for real popularity upon the great body of amateurs rather than upon the comparatively small body of professional musicians. And to replace the old system of irregular barring by a new one is a most unnecessary procedure, seeing that every Elizabethan song can be divided into bars of equal length (changes from duple to triple time being invariably marked in the original editions). This regularity is a great convenience to the reader, and detracts nothing from the music so long as it is phrased intelligently and not accented by the bar.

The average amateur knows little about musical history, and cares less. He is a shy bird when it comes to exploring new fields of music, and anything suggestive of archæology is a sure and certain scarecrow to frighten him away. He merely wants a good song clearly printed in the most readily intelligible form for reading and singing. Let us suppose him an enthusiastic lover of Shakespeare, Ben Jonson, Sidney, and the rest. Someone tells him that the songs of the period are as lovely as the lyrics, and he goes into a music-shop and opens a volume of Dr. Fellowes's edition. His eye lights at once on hieroglyphics which have no meaning for him and no connection with any form of musical notation he has ever encountered. Accompanying them he sees three staves of ordinary music-type, but even these present an unfamiliar and forbidding appearance. A bar containing fourteen minims is preceded by one of four minims, and followed by one of two without any warning, and breves—another scarecrow—abound. Small wonder if he turns hurriedly from such pages with the thought that they are not for the likes of him. And if he does not altogether abandon his idea of getting acquainted with the music of Shakespeare's England, he will in all probability turn to some such edition of Elizabethan songs as that produced by Mr. Frederick Keel. Nothing could be more delightful—to look at (how much appearance counts with the amateur, fearful of unaccustomed difficulties on every page!). Simple tunes in familiar crotchets and quavers, and nice easy accompaniments which

anybody could play and many transpose at first sight. So Mr. Keel's volumes are purchased and our amateur begins to entertain his friends with Elizabethan love-songs, oblivious of the fact (for Mr. Keel's modesty forbade him to mention it in his preface) that the accompaniments bear no relation whatever to the original tablature, having been *entirely composed* by Mr. Keel, complete with new basses and all.

Now we come to the question of arranging music so as to be suited to 'the keyboard idiom.' This is a tiresome and meaningless phrase. Flatly, there is no such thing. Every significant composer uses the keyboard in a different manner, as everybody knows perfectly well. We enjoy Liszt's transcriptions of Schubert's songs as one great artist's commentary upon the work of another; but such commentaries spring from excess of love and appreciation of the original work in its original form, an attitude as far removed from pedantic notions of the original's inadequacy for modern requirements as the pedant is ever removed from the creative artist.

The original accompaniments of the Elizabethan song were designed for the lute and the bass-viol, but in no example do they contain anything that the pianoforte cannot successfully and beautifully reproduce without any alteration whatever. The lute, as Miss Warner observes, was the instrument of a polyphonic age, but these songs belong to the transition period, and we must not forget the important part played by the lute in promoting the concept of harmony as such and in stimulating genuinely homophonic thought. Is there anything peculiarly offensive to the modern ear in four-part harmony in which the voice bears a part not doubled in the accompaniment? Or in a common chord of which the voice sings the third while the accompaniment sustains the open fifth? Or in a bass which is not pounded out in octaves? And is it essential to propriety and decorum that the pianist's right and left hands should be continually an octave and a half apart? Dr. Fellowes would, it seems, answer all these questions in the affirmative, and though one cannot but admire the spirit which has prompted him to publish so much good music, one cannot on the other hand but regret that in this particular department he has not shown a little more humility and a little more reverence for the finished work of great masters. For Dowland—to name but the chief of them all—was one of the most technically proficient as well as one of the most inspired song-writers the world has ever seen, and no one who has any regard for purity of style—to say nothing of a sympathetic understanding of the music itself—would wish to add to or detract anything from what he has written. Wholesale doubling is bad enough, but wholesale decoration with twiddle-bits that the most charitable euphemism could not call counterpoints is impertinent and unjustifiable from any point of view, whether practical or critical.

When the first volume of *The English School of Lutenist Song-writers* appeared, I was given to

understand that the 'alternative accompaniments' were added reluctantly by Dr. Fellowes at the request of his publisher. Now, however, that Mr. Winthrop Rogers is dead and private generosity alone enables the edition to be continued, one regrets more than ever the money expended on their inclusion in volumes which might otherwise, at equal cost, contain twice as many genuine Elizabethan songs (there are over six hundred of them, of which but fifty have as yet appeared in this edition, which aims at completeness).

It may be argued that I am unduly critical of Dr. Fellowes's improved accompaniments seeing that these are, at least, constructed upon the original basses and may be compared with the naked original that appears on the preceding page. My quarrel, it is true, is not specifically with Dr. Fellowes's accompaniments (horrible as they indeed sound, regarded as original works in 'the keyboard idiom'), but with the principle of tampering with fine work that is already complete in all its detail. The amateur, seeing *any* alternative version alongside the original, naturally concludes that there is something wrong with the latter, and is at once predisposed to regard the songs not as living music but as archaeological specimens in need of restoration for practical use. But works of art cannot be restored save by a genius equal in all respects to that which created them. Craftsmanship tainting the work of genius is a sorry spectacle; and in conclusion I would ask those doctors and professors who may even now be stirring their ill-smelling pots of editorial glucose and colouring matter to stay their hands awhile and reflect upon some wholesome remarks of Mr. Cecil Gray, occasioned by the work of Béla Bartók, who [says Mr. Gray] has freed himself from

... the tyrannic conventions of musicianship which are in reality its negation—all those superfluous counterpoints, meaningless figurations, and all the other familiar forms of *remplissage* which have so long inhibited all native freedom of expression, like a kind of elephantiasis. The Greeks used to believe that the man who would not show himself naked must necessarily have some physical defect. The characteristic musicians' maladies are gymnophobia and agoraphobia—the fear of nakedness and of empty spaces.

## THE BLACKBIRD'S SONG

BY ALEXANDER BRENT SMITH

William Ernest Henley, the Gloucestershire poet, had a real countryman's love for the blackbird. He says:

The blackbird plays on a boxwood flute  
... I love him the best of all.

Most poets, if asked to name the bird-singers in order of merit, would lead off with the nightingale, though I very much doubt if half the poets who rhapsodise about nightingales ever heard one sing. He is a wonderful singer undoubtedly, but a star-performer who will sing only to suit himself. But the blackbird sings his heart out on every occasion, and if anything he sings his best when everything is sodden under foot and tattered clouds

are trailing through the hills. And what a flute he has! From some far distant tree he sings, and through the sound of dripping rain and the chatter of bickering sparrows in the blackthorn hedge his song is clearly heard. And what a song he sings! For many years I have kept my ear upon him, and noted his turns of melody. I will not compare him with the nightingale, because my human frailties have interfered with my study of the latter's song. But of birds who sing by day the blackbird is by far the most musical. His song is individual; no two blackbirds sing the same, and yet they seem to be governed by a passing fashion which decides the form but not the details of the song. This year the fashion decides that songs are to be very simple in design, consisting chiefly of a graceful arpeggio, cut rather short, decorated about the close with a delicate shake. My blackbird, therefore, sings a tune of which the following is the chief motive:



Two years ago the fashion was for much more elaborate tunes, founded upon an arpeggio groundwork but trimmed with chromatic passing-notes. My present little friend's grandfather, the pride of his landlord and the neighbourhood, sang the following motive:



(N.B.—This is transposed down about a fifth.)

This was the principal theme of the song, sung *marcato* and, I think, *un poco nobilmente*. After many repetitions of this tune, he would add a cadence possessing great distinction, yet again conforming to the fashion of the year:



Sometimes he would give a new significance to the phrase by pausing after the E and flinging out the last two notes with a ring of finality.

Who taught the blackbird to sing in intervals that we can reproduce through our men-made musical notation? Did the blackbird pick his intervals from man, or is there in the depths of nature some guiding principle of sound which birds by chance may stumble on in song? Personally I like the latter view, and I hazard an opinion that though our experimentalists who live in the clangour of the streets may astonish their friends with sophisticated intervals of their own devising, yet for mankind who live in God's own fields the music that will be their happiness and consolation will lie within those worn-out intervals which ring as fresh and beautiful among the trees to-day as they did when God first taught the blackbird, the cuckoo, the thrush, and the nightingale to sing their native tunes in Paradise.

## MUSIC AND COMMUNISM

By C. D. GRAHAM

In a previous article\* some reference was made to the importance attached by the Bolsheviks to what is described as 'cultural propaganda.' There is no need again to enlarge upon the apparent anomaly of a policy which aims at a sane mind at the expense of a sound body. Culture, it seems, still has its uses, although recent associations have placed it on the list of 'tainted' words recently referred to by Mr. A. B. Walkley.

As early as 1918 the Soviet recognised the value of music as an anodyne for 'killing care and grief of heart.' Accordingly, in October of that year a body possessing the imposing title of the 'Commissariat for Public Enlightenment,' of which Lunascharsky was the head, decreed that music, in common with all other enterprises in Russia, was to be socialised. Among other changes involved, this meant that the conduct of the Conservatoires had to be submitted for approval to specially appointed commissaries instead of being left to the discretion of the governing board of professors. It was decreed also that the students were to be represented on the board by a council of 'elders,' elected from among themselves.

Those who know their Gilbert will remember what happens to a community where 'everybody's somebody.' The scheme, however, seems to have worked well enough in the main, although in some cases it naturally resulted in a good deal of mutual recrimination between the pupils and their nominal chiefs. The reorganization had another comic aspect, for in order to conform still further to the Gilbertian ideas of Communism and the dignity of Labour—and presumably of Art—it was considered advisable to revise nomenclature as well; thus 'work-shop' was substituted for 'class,' 'master-worker' for 'professor,' 'great assembly' for orchestra, and so forth.

Another astonishing step in the direction of providing music for the million was a decree under which instruction in all music schools was thrown open free of charge. Only in the case of the larger conservatoires was the stipulation made that applicants should display a certain amount of natural aptitude. In March, 1919, therefore, all students in the Moscow Conservatoire—to take a typical instance—were subjected to a weeding-out process. Those who failed to reach the qualifying standard were obliged to seek instruction elsewhere. For the rank and file, opportunity for obtaining gratuitous education was afforded by the numerous musical centres which were then springing up all over the country. Many such centres were already in existence, having been founded under the regime of Kerensky for the benefit of the lower classes. Other conservatoires in which high fees were being charged were also 'taken over' by the people, together with all other so-called 'bourgeois' property.

\* *Musical Times*, May, 1922.

The curriculum offered by the Soviet is designed on the most up-to-date lines. It is realised, for example, that the average student who takes up an orchestral instrument, and whose qualifications do not mark him out for solo work, will eventually take his place in the ranks of the 'great assemblies.' He is accordingly put through a progressive course extending over four years, designed with the sole object of fitting him for his vocation. Having acquired a thorough knowledge of the arts and mysteries of his craft by means of lectures and practical adventures among the masterpieces, he is turned out at the end of his course a finished product of intensive culture, and considered capable of dealing faithfully with anything that may be set before him.

There is surely a great deal to be said in favour of a system so practical that it takes into account the fact that not all are born to greatness. Orchestral playing is an art, but it is an art which can be acquired, whereas no amount of training can create an artist in interpretation. But genius will out in any event, and it is improbable that outstanding merit would be neglected under the Bolshevik system. In the meanwhile it would be interesting to know how the communistic idea is shaping in practical operation, and whether, with food at famine prices, the Russians would not cheerfully forego 'culture' in exchange for benefits of a more tangible kind.

#### INSTRUMENTATION: SOME STRANGE SURVIVALS

BY ULRIC DAUBENY

This paper is not designedly written from the antiquarian stand-point. It attempts to discuss an aspect of orchestral instrumentation, a manner in which brass wind instruments are employed by a certain school of professedly 'modern' composers—minor composers, as inevitably they must be, but none the less existent at the present day, and unquestionably, as estimated by themselves, far removed from the 'genuine antique.' How far members of this school are impervious to advances made even so long ago as the later Victorian era, how far they conform to the mediæval in their ideas, how far their case, for adequate appreciation, must be submitted to the antiquarian and folk-lorist, may be left for the individual reader to decide.

To many, the very existence of such a reactionary school must be unsuspected: even the possibility of its survival is a suggestion which will evoke considerable incredulity among all but the initiated few. So it was with the writer, until a chance conversation gave the necessary hint, and brought cohesion to a scattered accumulation of memories which hitherto had been allowed to drift.

It was a student, presumably considered 'advanced,' who gave the clue. Said he, contradicting a remark concerning brass instrumentation:

'You must understand that the French horn and the trumpet are *not* chromatic. The horn, to a certain degree, is the more chromatic of the two, but with both the natural harmonics only should be used, changing the key of the

instrument according to requirements by means of crooks. Notes other than these harmonics, that is to say notes produced by means of valve mechanism, are greatly inferior in timbre, and consequently the experienced composer avoids using them.'

Possibly the wording was less choice, but none the less these amazing notions were testified by a student—a student!—in this year of grace 1922! The writer, it must be confessed, was too utterly dumb-founded to reply with a single word. Perhaps also he perceived the uselessness of proffering valuable information gratis, when the poor deluded was doling out good money to be taught such ridiculous old-wives' twaddle. For it is an astounding fact, when realised, that *men are actually living who take fees for teaching obsolete nonsense*, and young men there are so lacking in common intelligence as to imbibe such 'information,' in the fond delusion that they are learning modern methods of orchestration!

Am I on the track of a solitary and exceptional case? Have I discovered some hoar Methuselah of music, cooped up in a hamlet of the Outer Hebrides? In all seriousness, No. Reawakened memories, for me, confirmed this at the outset, but to make conviction doubly sure, I took the opportunity for examining examples of a certain type of orchestral score—the works, be it understood, of Mus.Bacs. and Mus.Docs., of men still actively engaged in composition. Therein our antediluvians became self-confessed in black and white. The student really proved to be their educated parrot, while their own works stood forth as their criteria, those and the oratorios of old, old Handel—yes, and of Mendelssohn, but of no one more juvenile than Mendelssohn. For, to reveal a secret, these prehistorics are to be found among the ranks of those who produce 'modern' oratorios, sacred cantatas, and like works. It is not suggested that the majority of such composers are abnormally behind the times, but the assertions must be reiterated that a certain appreciable percentage are reactionary in the extreme, and that they not only uphold this attitude in their compositions, but also make for its perpetuation by passing on the tradition to their hapless pupils.

Now to formulate the charge, and to reveal the method by which the unfortunate French horn and trumpet are so maltreated. The familiar old harmonic scale is taken:



The upper eight or nine notes are allotted to the first horn, and the lower eight or nine notes to the second horn. (The bracketed notes, as 'open harmonics,' are out of tune with tempered harmony, but if a man has only eight or nine notes to play about with, he cannot afford to be too particular, so use these notes he will, however out of tune.) The reactionary then scores his horn parts, drawing only from the harmonic scale, and industriously writing, as the key of his composition varies, 'Change to E,' or 'Change to D.' By the time he has finished he will have scored parts for horns in B, horns in A, in G, in F, in E, in E flat, in D, and in C—if not in other keys as well, fondly imagining that the player will come with about a dozen crooks on his arm, with which to juggle at the bidding of the written instruction. What actually transpires is that the



professional hornist brings an instrument crooked in F, and in F that instrument remains, while with admirable patience he transposes all the parts at sight, except of course those sections which are scored for horn in F, and so require no transposition. What does the reactionary think? Nothing. He does not think: he exists as a being apart, in a sphere of marvellous imagination. But he gives his horn player a cheque, and perhaps compliments him on his tone, quite oblivious to the fact that, during the greater part of the performance, notes made by the valve were used almost exclusively!

When, not much less than half a century ago, Tchaikovsky wrote the beautiful horn solo in the *Andante* of his fifth Symphony, he must have realised then that the mechanism of valves as applied to brass wind instruments had been successfully perfected. Note these passages, and the 'fingering'—the usual three valves being used separately and in combination, in addition to the normal 'open' notes:

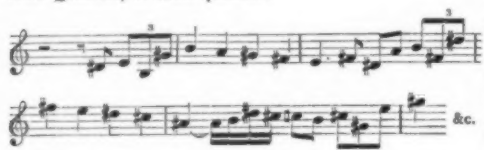


performer, appreciate also the convenience of scoring for trumpets in exactly the same key as clarinets.

But the reactionary appears to delight in difficulties—difficulties of a kind. He obstinately sets his face against chromaticism, though so great a master as Richard Wagner, forty years ago, saw fit, at the commencement of the *Parsifal* Prelude, to score the air for trumpet solo (in F):



Richard Strauss, after his unfortunate pronouncement above quoted, will hardly be acceptable as a model to the prehistorics, yet, deplorable as may be the fact, his works are frequently performed by our greatest orchestras. No critic, so far, has had fault to find with the tonal effect of the chromatic trumpet solos Strauss delights in, one of which, from *Don Quixote*, is here quoted:



### Occasional Notes

We have received copies of the *Perthshire Advertiser* containing a correspondence concerning Mr. Hugh Robertson, the conductor of the Glasgow Orpheus Choir. With the point at issue we have nothing to do—indeed we do not know even what it is, as we have not seen the opening letters; our concern is solely with a passage in a letter written by Mr. F. H. Bisset, the president of the Glasgow Orpheus Choir. Mr. Bisset, alluding to our criticism of the Choir's recent concert in London, says that 'the *Musical Times* has been nothing if not consistent in its ill-tempered unfriendliness to Mr. Robertson. But [he adds, darkly] there are reasons for everything.' Presumably Mr. Bisset has his reasons for accusing the *Musical Times* of being consistently unfriendly to Mr. Robertson, but for the life of us we can't imagine what they can be. So far as a glance at our past volumes can show us, the *Musical Times* has contained only one adverse criticism of the Orpheus Choir—that written in connection with the London concert. If the word 'consistent' means anything, Mr. Bisset must be able to point to a good deal more than that. One adverse criticism no more proves consistent ill-tempered unfriendliness than does one swallow make a summer. Everybody knows of Mr. Robertson's work for choral music in Scotland, and the *Musical Times* would be false to its traditions if it in any way belittled such work. But no choir is above criticism. The Glasgow Orpheus came to London with such a high reputation that we paid it the compliment of judging it by the standard we have heard reached in the best English choral centres. It struck us as falling short of this standard, and we said as much,

giving our reasons. Mr. Bisset assumes that frank criticism of this kind must necessarily be inspired by unfriendliness. Does he (to be consistent) assume that some at least of the highly laudatory notices are due to the writers' personal regard for Mr. Robertson? Mr. Bisset cannot have it both ways. Any kind of public appearance is a challenge to criticism. There are ingenious débutants who regard favourable notices as proofs of critical acumen and pooh-pooh the unfavourable ones as evidence of the milder forms of lunacy (or even 'ill-tempered unfriendliness'). We may tolerate such an attitude in young and inexperienced soloists, but we expect something different from one who is chairman of the Glasgow Musical Competition Festival Association; chairman of the Edinburgh Musical Competition Festival Association; vice-chairman of the British Federation of Musical Competition Festivals (headquarters, London); chairman of the Scottish Musical Competition Festivals Joint Advisory Council; president of the Glasgow Orpheus Choir; ex-president of the Glasgow Bach Choir; president-elect of the Edinburgh Bach Society; ex-member of Executive of the Glasgow Society of Musicians; late conductor of the Greenock Male-Voice Choir and other choirs; correspondent for Scotland for the *Musical News and Herald* (London); musical critic and reviewer for the now defunct *New Tribune*; and frequent adjudicator at Scottish and English Musical Competition Festivals—for the *Perthshire Advertiser*, in an awestruck footnote, tells us that Mr. Bisset is all these. He must be a busy man, but none the less we must ask him to spare time to give us particulars of the consistent unfriendliness of which he accuses us. If he is unable to produce chapter and verse, he will no doubt be ready to withdraw the remark.

Now that our Tudor composers are at last in a fair way of having justice done them, it is to be hoped that we shall extend the revival work so as to include some worthies who were less fortunate in the date of their birth. A composer who spends the greater part of his working life in a transition period is apt to come off badly in the matter of posthumous honour and glory. Such a composer was John Blow, whose fame suffers, too, from his having been so completely overshadowed by Purcell. It is good to hear that he is to be commemorated by a service at Westminster Abbey on Monday, July 3, at eight o'clock, when the whole of the music will be drawn from his works. Six anthems will be sung—*Lift up your heads* (hitherto unpublished), *Save me, O God, Let Thy hand be strengthened* (hitherto unpublished), *Salvator Mundi*, *Sing we merrily*, and *I beheld, and lo! a great company*. The last-named is perhaps Blow's most familiar work, but it has so far been printed in a corrupt form. The correct readings have now been restored. It will be given with orchestral accompaniment, as will also be *Sing we merrily* and *Lift up your heads*. The *Magnificat* and *Nunc Dimittis* will be sung to the setting in F, a fine contrapuntal work in a style somewhat reminiscent of Gibbons. It has so far existed only in MS. The service will close with a hymn by Blow, given in Playford's *Divine Companion* (1701), followed by the *Gloria* from the *Jubilate* in G.

The Abbey Choir and the Abbey Special Choir will join forces for the occasion, and the orchestral accompaniments will be played by a contingent of the British Symphony Orchestra. Tickets of admission are to be had on application (with a



stamped addressed envelope) to the Secretary, Westminster Abbey Special Choir, the Song School, Westminster Abbey.

We understand that this Blow service is the first of a series of commemorations of the great English Church composers, more especially of those connected with the Abbey. The great value of such services is too obvious to need discussion, but we may be allowed to point out one direction in which they should be particularly helpful. Everybody knows that, so far as old English Church composers are concerned, the repertory of our choirs is not only extremely meagre, but quite unrepresentative in the matter of quality. Much of the finest work of the school remains in manuscript, or is available only in old editions that are inconvenient, and often corrupt as well. Blow, for example, wrote fourteen services and over a hundred anthems, but not a fifth part of his output is published. If the small portion that has been published happened to be the cream of his work there would be less cause for complaint, but musical historians tell us that this is not the case. Such services as these projected at the Abbey will do a much-needed work if they give choirs and choirmasters (and publishers' readers) an opportunity of hearing music that has been undeservedly neglected. The two anthems and the service that are to be revived at the Blow Commemoration have been copied at the British Museum by Mr. Sydney Nicholson, and have just been published by Messrs. Novello. It is safe to assume that they have not been performed since the composer's day.

'Blow [says Dr. Ernest Walker in his *History of Music in England*] is undoubtedly far the greatest of the Restoration composers, after his great pupil; and much of his Church music is of really noble quality, though some of the best still remains unpublished. . . . Blow's is one of the outstanding names in English music . . . there are things in the best of his sacred compositions which can very fairly stand comparison with any contemporary music of any nationality.'

The Abbey should be crowded on July 3.

The Conference of the British Music Society will have opened by the time this number appears, but it is not too late to remind readers that the music at Westminster Abbey, Southwark Cathedral, Westminster Cathedral, and All Saints', Margaret Street, on July 2 will bear on the occasion by being specially chosen from native sources, ancient and modern; and that on July 3 the Conference ends with a concert by the London Contemporary Music Centre at Seaford House, by kind permission of Lord and Lady Howard de Walden.

The following order—apparently the result of the combined efforts of a heat-wave and an unmusical typist—was received by Messrs. Novello recently:

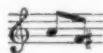
1 Wink's Organ School. W. T. Bass.

1 Bark's Prelude and Fluids, Book No. 2.

A pity the list stopped so soon! Handel's Water Music and 'Ruddier than the Sherry' would have made up an attractive little consignment.

Seeing that all our daily papers have on their staff at least one musician, it seems odd that the editorial department does not make use of expert knowledge

before printing musical matter received from lay sources. A week or two ago the *Daily Chronicle* published on its leader page an article on the cuckoo in which the song of that unprincipled fowl was three times shown thus:



One would have thought it impossible that a writer sufficiently educated to be a contributor to a great daily paper should be ignorant as to the position of an accidental. Even more surprising is it that the mistake should be made three times, and pass unquestioned through editorial and printing rooms.

Another example: the *Pall Mall Gazette* of June 9 contained an article headed 'London Girl Organist. Deputy for Sir Frederick Bridges (*sic*) at age of sixteen. Eyes on an Abbey.' One naturally supposes that the London Girl Organist had deputised at Westminster Abbey, but it turns out that she had merely taken Sir Frederick's place at a political demonstration held at Central Hall! The *P.M.G.* writer makes great play with the fact that this young woman, though only just seventeen years of age, is 'a proficient organist of great promise after a year's study', and is now able to play an occasional service for her teacher, Mr. Allan Brown, at the City Temple. As he tells us later on that she was being taught the pianoforte at the age of eight, we are less astonished than he expects us to be. Miss — may have all the talent claimed for her, but the *P.M.G.* rhapsodist may take it from us that there is nothing 'remarkable' in a student of seventeen, after nine years' pianoforte lessons and one year at the organ, being able to play at the City Temple—or even at a political demonstration. We hope the London Girl Organist will go ahead and attain all her ambitions, but the less she allows herself to be interviewed and written up in this way the more likely she is to reach that Abbey on which she has her eyes.

From the Annual Report of the Fitzwilliam Museum we learn of some recent additions to the music department. An autograph letter of Robert Schumann has been given by Sir Herbert Thompson to accompany his previous donations of musical autographs. Mr. Denis R. H. Browne has presented a quantity of books from the library of his brother W. C. Denis Browne, of Clare College, who while at Cambridge took a leading part in its musical life. He died in 1915 of wounds received in action at Gallipoli. Other gifts to this department have been received from Captain Evelyn Broadwood, H. J. W. Tillyard, of Gonville and Caius College, J. B. Trend, of Christ's College, and the Director of the Biblioteca de Catalunya at Barcelona.

A very interesting new departure is to be made at the presentation of diplomas at the R.C.O. on July 22. Probably many of those attending such functions have said to themselves: 'Here on the platform are some of our finest organists, and close by the platform is an organ. Why shouldn't we be given a little music, even if, in order to make time for it, some of the votes of thanks and other oratorical standing dishes have to be sacrificed?'

The R.C.O. Council has asked itself the same question, and answered it by arranging that at the next presentation Dr. W. G. Alcock will kindly play the pieces chosen for the December Fellowship

examination. Wise students will bring copies of the pieces and make notes. They will not be wise, however, if they run away with the idea that the *interpretations* they hear are necessarily, or even probably, those the examiners will expect from candidates. The object is rather to give members, especially those from the remoter parts of the country, a chance of hearing the test-pieces played by acknowledged masters, and so realising the technical and general standard at which they should aim. No doubt opportunity will be found later on for a performance of a group of Associate tests.

Organ students seem to be specially favoured in this way—at all events we have not heard of pianoforte, violin, or vocal recitals, given publicly, in which the programmes are made up from examination syllabuses. For once, the despised organist seems to be in front. The R.C.O. test-pieces have lately been played at various places in London, among others, at the National Institute for the Blind, by Mr. H. V. Spanner, and by Mr. Herbert Hodge at St. Stephen's Walbrook. Examinees who have not yet had an opportunity for taking advantage of such recitals should note that Mr. Hodge plays all the tests (Associate and Fellowship), during July at his weekly recitals at St. Nicholas Cole Abbey (Tuesdays, at 1).

Something new in the way of Summer Schools has been arranged by the Federation of British Music Industries in conjunction with the British Music Society. As a rule such holiday courses are for the more enthusiastic professional teachers. But there is an enormous amount of valuable educational work done by amateurs and part-time musicians—for example, in clubs and institutes, and in connection with village choral societies. A Summer School for such teachers (though of course not exclusively for them) will be held at Oxford from August 15 to 30. Here is the syllabus:

- Mr. Frank Roscoe: Principles of Teaching (four lectures).
- Mr. Robert McLeod: Aural Training and the School Singing Class (infants and older children).
- Mr. Percy A. Scholes: The History of Music—A Sketch of the subject and a discussion of its application in 'Appreciation' Teaching (three lectures).
- Dr. R. R. Terry: School and Village Choir Training for Competitions: Hints to Conductors (two lectures).
- Major J. T. Bavin: Teaching Musical 'Appreciation' with the Gramophone. School Violin Classes (twelve lectures).
- Mr. T. Pennycuik: (Head Master, Fonthill Road School, Liverpool) Music 'Appreciation' lessons in Elementary Schools. A demonstration of the lecturer's practical experience and methods (three lectures).
- Mr. Edward Mitchell: Pianoforte Lecture Recitals—The Modern Composers (eight lectures).

A civic reception will be held by the Mayor of Oxford; Sir Hugh Allen will make the opening speech, and Dr. Arthur Somervell the closing one. There is a tempting list of recreations, indoor and outdoor. Particulars may be had from the Federation of British Music Industries, 117-123, Great Portland Street, W.1.

The Form of Service for the R.A.M. Centenary Thanksgiving Service at St. Paul's Cathedral on July 17 has just been issued by Messrs. Novello. It contains ninety-five pages of music, all of which has been composed (a good deal of it for the occasion) by past and present members of the Academy. It is worth noting that of the two psalms included, one will be sung to plainsong, with some faux-bourdon verses, and the other to an Anglican chant. The two most important numbers are Dr. G. J. Bennett's anthem, *This is the day*, written for the Centenary, and the fine setting of *Te Deum Laudamus*, composed by Dr. Charles Macpherson for the Peace Thanksgiving Service, July 6, 1919.

May we venture to say a few timid words on behalf of poor old London? Of course the small attendance at the Leeds Choral Union's splendid performance of *The Apostles* made those of us who were present feel angry. But the haste with which Mr. Bernard Shaw and some of our newspapers handed out the blame led them to say some foolish things. For example, when Mr. Shaw says he apologises to posterity for

... living in a country where the capacity and tastes of school-boys and sporting costermongers are the measure of metropolitan culture

he forgets that he is a writer of plays, with a bigger public in London than anywhere. Either metropolitan culture is not so bad as he thinks it is, or his plays appeal chiefly to sporting costermongers and grown up school-boys. And what is wrong with the sporting costermonger, anyway, that he should be used as an opprobrious epithet? We have been in far worse company at many a West-end concert. For underlining class distinctions there is nobody like your democrat!

'London's Apathy to Great Music' made a good large cap. headline in the *Daily News*, but has no other merit. Is it apathy to fine music that has made possible twenty-six consecutive seasons of Proms? That fills the Albert Hall year after year for *Gerontius*, *The Messiah*, and other choral masterpieces? That led to a packed Queen's Hall for the B minor Mass, the Ninth Symphony, and other great music given by the Philharmonic Society and L.S.O. during the past season? That provides a steady public for chamber music by the finest players, native and foreign? Is there any other place in the country where a pianist (not a foreign lion, but a mere Englishman) could give Bach recitals for a week of afternoons and find it a paying proposition? Is it apathy, *plus* the taste of school-boys and costermongers, that is responsible for a two years' run of *The Beggar's Opera*, a record season of Gilbert and Sullivan, and (at the time of writing) successful seasons of serious opera given simultaneously at Covent Garden and Hammersmith? We could fill another column with examples of musical activity that are apparently possible nowhere else than in this uncultured and apathetic old metropolis. No; the small attendance at *The Apostles* was due chiefly to the fact that the performance was given at the wrong time—a time that was of course inevitable owing to the travelling plans of the choir. Everybody knows that what Mr. Shaw calls 'London Society' is by no means the most musical section of the public. The modest amount of enthusiasm it can screw up for the art runs in the direction of opera or star soloists. Of all kinds of

music it has the least use for choral, especially when the choralists are engaged in oratorio. To give a choral concert at a time when, roughly speaking, the only leisured folk are those who have no use for choral music, is simply to book a failure. Even the most attractive of orchestral concerts have to be given in the evening or on a Saturday afternoon. We had a good proof of the difficulty of getting an audience on any other afternoon, when during the war the experiment was tried of shifting the Proms. from the evening to the afternoon in order to dodge air-raid alarms. The experiment was a failure. No doubt hard things are being said at Leeds. But would the Choral Union draw a big audience in Yorkshire on a Thursday afternoon in June? Mr. Shaw is fond of music, but cold where sport is concerned. There are plenty of us who like music as much as he does, but who may be pardoned if, given the choice between Queen's Hall and Lord's or the Oval on a summer's afternoon, we do not hesitate much before joining the cricket crowd. In a few trifling details this is still a free country, and Mr. Shaw, the *Daily News*, and the other democrats to whom liberty is supposed to mean so much, must allow folk to choose their own ways of spending their spare time. Mr. Shaw has no more right to shriek at people who prefer sport to oratorio than the sporting costermonger has a right to abuse Mr. Shaw for spending a fine afternoon listening to music when he might be spotting likely ones at Epsom.

Apropos of *The Apostles*, we note that the work is constantly spoken of as 'neglected.' Of course such a term is relative, and a number of performances that would be small for (say) *The Messiah* may be large in the case of a modern work. *The Apostles* was inevitably shelved during the war, and was rarely heard for the first two seasons that followed. This is not surprising, seeing that, in addition to making heavy demands on choir and orchestra, it calls for six first-rate soloists. Critics who seem to be unable to mention this work without tacking on the 'neglected' will be interested in the following list of performances:

March 24, 1920—Leeds Choral Union—Leeds.

May 8, 1920—Choral Leeds Union—Newcastle-on-Tyne.

March 17, 1921—Notts Sacred Harmonic—Nottingham.

May 7, 1921—Alexandra Palace Choral Society—London.

September 7, 1921—Hereford Festival—Hereford.

March 29, 1922—Leeds Choral Union—Leeds.

March 30, 1922—Hallé Concerts—Manchester.

April 11, 1922—London Choral Society—Queen's Hall.

May 11, 1922—Peterborough Choral Union—Peterborough.

May 18, 1922—Bedford Musical Society—Bedford.

June 8, 1922—Leeds Choral Union—London.

June 9, 1922—Leeds Choral Union—Canterbury.

September 5, 1922—Gloucester Festival—Gloucester.

The *crescendo* is significant, and coincides with the gradual revival of the big choral societies—two performances in 1920, three in 1921, and seven in the short period from March 29 to June 9.

Members and friends of the Livery Club of the Worshipful Company of Musicians were entertained at a reception given by Mr. Augustus Littleton, the President, at 160, Wardour Street, on June 20.

Sir Dan Godfrey's knighthood is a fitting recognition (made none too soon) of fine, all-round work. An immense amount of talk about our native music is delivered, on paper and otherwise, with comparatively little result. Sir Dan's propaganda is the only kind that counts for much in the long run. He cuts the cackle and gets on with the performance. Lucky Bournemouth!

The seventh of our series of articles on 'British Singers and Players,' reviews of new books and music, gramophone notes, and some letters to the editor, are unavoidably held over.

'Mr. —, the yell-known local tenor, won the bronze medal.'—*Scotch Paper*.

Yell-known, certainly; but no longer merely local. We have lately heard him in quite a lot of places.

#### More news from over the water:

After more than a quarter of a century's service as conductor of the London Choral Society, Sir Frederick Bridge has retired from his post.—*Musical America*.

This will enable Mr. Arthur Fagge, the Society's founder and first conductor, to take up his old post again.

Here are three extracts from the daily press, showing that music is at last taking its place among the things that matter:

By keeping the mind of his patient, a highly nervous girl, lulled with music from a wireless telephone, a New York surgeon was yesterday able to operate for appendicitis without even a variation in her pulse. A spinal anæsthetic was used, causing the patient to become insensible to pain from the shoulders downwards. Wireless telephone receivers were strapped to her ears, and she lay listening to a Chopin recital on the pianoforte while the surgeon operated.

The complaint against a woman in the Bow County Court, to-day, was that she was so 'crazed' on her gramophone that she would even have it going in the bathroom when she was having a bath.

Every afternoon, in — Restaurant, 'the Singing Mannequin,' a well-known opera singer, masked, will entertain visitors with selections from her repertoire whilst displaying the newest fashions.

#### THE HANDEL FESTIVAL AT HALLE:

MAY 25 TO 28

BY E. VAN DER STRAETEN

Handel's birthplace, the town of Halle, in Saxony, celebrated the memory of its greatest son by a four days' Festival, organized by a committee of which Prof. Dr. Arnold Schering, the well-known music historian, Prof. A. Rahlwes, University music director, and Dr. B. Weissenborn, chief librarian, all of Halle University, were the principal moving spirits. The Festival was remarkable, firstly, in showing the master-mind in his various aspects; secondly, in bringing to light new facts concerning his person. It demonstrated, moreover, that gigantic proportions of chorus and orchestra, wonderful and impressive as their effect is in some of the monumental choruses, are not the best means of presenting Handel's work in the most artistic manner. This was clearly shown by the performances of the oratorios, *Semele* and *Susannah*, in which the choruses were rendered by the Robert Franz Vocal Academy

of a hundred and sixty-three singers, under their conductor, Prof. Rahlwes. The Halle Orchestra was increased to sixty-four instrumentalists by twenty-three members of the Leipsic Philharmonic

Gaartz in a very delicate manner, and the orchestra distinguished itself particularly in the exquisite Morpheus music. All this may seem extravagant praise, but may be justified by the fact that a crowded house, including several hundred eminent musicians and writers on music, as well as musical amateurs from all parts of Germany, Austria, Switzerland, England, and Italy, were absolutely electrified, and roused to a pitch of enthusiasm that I have seldom witnessed. Prof. Rahlwes was responsible for the edition of the work, while Prof. Schering had prepared the version of *Susannah* which was given at the Cathedral, conducted by Prof. Rahlwes. Mesdames Rose Walter as *Susannah* and Frieda Schmidtes (the servant) proved themselves possessors of fine and well-trained soprano voices, Dr. H. J. Moser (baritone) was an excellent Joachim, and the same applies to Mr. Ernst Meyer (tenor) as Daniel. Messrs. G. A.



Photo by]

[Newman Flower

DR. WEISSENBORN, DR. A. SCHERING, MR. E. VAN DER STRAETEN

and Gewandhaus Orchestras. With *Semele* the Festival began at the handsome theatre. In England this oratorio is known at present only by the two fine arias, *Where'er you walk* and *O sleep, why dost thou leave me?* although of its kind it is as great a work as *The Messiah*, and Prof. Rahlwes obtained a magnificent performance. He is imaginative, full of temperament, and called to life the many great beauties which the work contains. The choir sang with great precision and spirit, and produced a fine volume of sound of good quality. The soloists, especially Madame L. Leonard (soprano), Madame A. Leydhecker (contralto), Mr. George A. Walter (tenor, the quality of whose voice was not quite equal to his very artistic style), and Prof. A. Fischer, who combines a magnificent bass voice with the temperament of a great artist, acquitted themselves of their task in an excellent manner, the fine reading of the duet between *Semele* and *Hera*, and the beautiful aria of *Morpheus*, being worthy of special comment. The recitatives, &c., were accompanied on a concert grand (for want of a harpsichord) by Dr. Hans

Walter, Prof. Fischer, and Dr. F. Viol, gave a fine rendering of the two Elders and the Judge. On Thursday evening there was a concert at the Marktkirche, where Handel first played the organ, the



Photo by]

[Newman Flower

HANDEL'S BIRTHPLACE (THE HOUSE ON THE LEFT).

programme including his sixth Chandos Anthem and Organ Concerto in G minor, Op. 4, No. 1; also works by former organists of this Church, viz., Zachow,



Wolff Heintz, William Brade (Variations for violin and organ), a fine Magnificat by Samuel Scheidt, Sacred Concert for soli, chorus, strings, and organ, by A. Krieger, and an impressive *Sanctus* by Friedemann Bach for chorus, orchestra, and organ, all performed for the first time. Friday began with the opening of the Handel Loan Exhibition by Dr. Weissenborn, who recently discovered that the house in which Handel was born stood at the corner of the Nocalai and Kleine Ulrichstrasse, and is not the adjacent one fixed upon (though not without misgivings) by Chrysander. Both are shown on page 488 in a photograph by Mr. Newman Flower. The pseudo-Handel house was decked with garlands for the Festival. The exhibition contained, among autographs, personal souvenirs, &c., what is probably the last portrait of Handel, which was found early this year by Prof. Werner in the possession of descendants of Handel's sister. In the evening there was a symphony concert, when the Overture, Ballet music, and the exquisite Dream music of *Alcina*, with the second part of the Water Music, formed the orchestral numbers, while Madame Leydhecker sang an aria from *Tamerlane* and two arias from *Partenope*, and Prof. Fischer the beautiful solo cantata *Cuopie tal volta il cielo*. On Saturday morning Prof. Schering gave a very interesting lecture on 'The World of Handel,' in which he pointed out that Handel's genius could never have attained its proper development but for his coming to England.

Sunday morning began with a musical service at the Marktkirche, where were heard a Motet from the eighth anthem, an Organ Fugue in C minor, 'Glory to God,' and 'Hallelujah' from *The Messiah*, an Organ Prelude, *Es ist das Heil*, by Zachow, and one by J. S. Bach on the same Chorale. At mid-day began a chamber concert of works by Handel in the Aula of the University: Trio for two oboes and Continuo in E flat major, played by Messrs. H. Schmiedel and A. Karl, and Dr. H. Gaartz; *Lucrezia*, solo Cantata for soprano, sung by Madame Leonard; Harpsichord Suite, in F minor, Miss A. Linde; Chamber Duet, Madame Leonard and Dr. H. J. Moser; two German Arias, with oboe and violin obbligato respectively, Madame Leonard; and the *Harmonious Blacksmith* Variations, Miss Linde. The whole programme met with an enthusiastic reception by the audience. At the banquet which followed a professor of Freiburg University told about his discovery of a letter from George I. to the King of Prussia which throws an entirely new light upon the story of the Water Music and Handel's relation to the Court; but of this anon. The evening brought the opera *Orlando Furioso* at the theatre, which proved a great success. Dr. H. J. Moser, who had translated and edited the opera, explained in an essay added to the programme-book that the staging could not be done as he would have wished it owing to present conditions. Nevertheless the scenery and costumes were most artistic and very well executed. The costumes adhered to the baroque style of Handel's time. The absurdities of the book are pushed into the background by the genius of Handel, who treats the characters from a psychological standpoint, and therefrom received the inspiration of a great deal of most beautiful music. Space, however, will not permit a detailed account of this. An excellent performance was conducted by Mr. Oscar Braun.

Messrs. Willi Sonnen, as Orlando, and Cornelius Barck, as Zoroaster, had exceptionally fine voices and shone in dramatic as well as cantabile passages, but their coloratura was less satisfactory. The Medoro of Mr. S. Matuczewski, Angelica of Madame Hilde Voss, and Dorindo of Madame Anna Eghardt were worthy of all praise. It is to be hoped that the intention of holding another Handel Festival at Halle in five years' time may crystallise and prove as great a success as that of 1922.

[Mr. van der Straeten's modesty prevents him from mentioning his own share in the Festival.



THE HANDEL PORTRAIT RECENTLY DISCOVERED  
BY PROF. WERNER

From another source we hear of the success of his performance of a Gamba Sonata—the only one for which Handel wrote out a harpsichord part in full. Mr. van der Straeten used a very fine old English lyra-viol (the smallest bass-viol), made about the time of Charles I. Following is an extract from the *Berliner Tageblatt* of May 31:

The greatest artistic treat offered was a chamber concert in the Aula of the University in which the most select concert pieces of the master were magnificently rendered. The artists, especially Lotte Leonard (Berlin), Anna Linde (Berlin), E. van der Straeten (London), Dr. Hans Gaartz (Halle) received ovations such as were never known before in the industrial town of Halle.—Ed., *M. T.*]

The Rondel Quartet—Miss Ethel Waddington, Miss Eleanor Tibbits, Mr. C. E. Dodge, and Mr. A. B. Bacon—gave an excellent programme at St. Helen's Gymnasium, Blackheath, on May 23. Half was Elizabethan (Lichfield, Wilbye, Morley, Edwards, Dowland), and half modern (Stanford, Ireland, Holst, Balfour Gardiner, Gerrard Williams, and Whittaker).

## Music in the Foreign Press

ON JOHANNES BRAHMS

The twenty-fifth anniversary of Brahms's death is adequately commemorated by most German periodicals and a few non-German. The special Brahms numbers of the *Neue Musikzeitung* (April 6), the *Zeitschrift für Musik* (April 1), *Cecilia* (April 10, further contributions in May issue), and *Die Musikwelt* (June 1) contain much that will be prized by investigators.

In *Die Musikwelt* Prof. Ferdinand Pfohl writes :

As a composer Brahms belongs entirely to the 19th century. So far as actual influence is concerned, his music does not overstep that century's limits although it possesses vitality enough to carry it forward another hundred years. There have been 18th century composers—Haydn, C. Ph. E. Bach, and even, in a measure, Mozart—who express their period fully, are nowise revolutionists such as Gluck, Beethoven, or Wagner, and whose music endures. Thus is Brahms part and parcel of the 19th century. Comparing his Symphonies with those of Beethoven, you will see that they embody no progress, and are side-issues (*Seiten-Aufwirkungen*) rather than a sequel, a step towards the future. It is for that reason perhaps that Brahms, although he is to be considered as a specifically German composer, has never gained a real footing, from the higher point of view of culture and influence, outside Germany.

In the same issue, Dr. R. St. Hoffmann writes :

After a period of excitement over exoticism, impressionism, expressionism, and so forth, composers are reverting, O wonder ! to the study of polyphony and of form problems. They are writing variations and fugues. They are sick of mere colour, and long for form and design. Is not this the very spirit of Brahms, who always considered that without loving labour and accurate comprehension of form, there could be no genuine work of art ?

And Dr. Wilhelm Altmann investigates the genesis of Brahms's Op. 34—a subject upon which he brings new light to bear.

In the *Zeitschrift für Musik* Dr. Alfred Heuss writes :

Brahms reacted against the destructive elements which the modern spirit was introducing into German music. The critical history of the new German school, whose leader was Liszt, has not yet been written. Liszt, by creating a progressive party among German composers, has done German music a good deal of harm. It is he who is responsible for the fashion of seeking novelty at all costs. The easiest way to achieve novelty being to employ novel means, we saw whole generations of composers intent upon creating such means, and overlooking the fact that the essential thing is not to invent means, but appropriately to use means—old or new, provided they are suitable. This unaccountable misconception led 'progressive' circles to assert that Brahms is 'un-modern,' has nothing new to say, simply because he does not resort to new means. That nowadays his music should be alive and in full bloom, whereas that of hundreds of composers who achieved 'novelty' is dead and forgotten, is a fact whose moral is obvious.

In the *Neue Musik-Zeitung* the most interesting contributions are Dr. Grabner's ('The Elegiac in Brahms's music') and Alfred Weidemann's ('Brahms and Wagner'). A set of anecdotes, collected by Mathilde von Leinburg, makes rather depressing reading.

In the *Musikblätter des Anbruch* (March) Alexander von Zemlinsky publishes his personal recollections of Brahms.

Letters from Brahms to Ernst Frank appear in the April issue of the *Zeitschrift für Musikwissenschaft*.

### NEW WORKS BY BARTÓK AT FRANKFURT

The first performances outside Hungary of Bartók's music-drama *Duke Blue-Beard's Castle*, and of his ballet *The Wooden Prince*, have taken place at Frankfurt. Here are a few excerpts from notices in the local Press :

The obscurity of the libretto of *Blue-Beard* is regrettable; for from the musical point of view the work constitutes an impressive specimen of the newer order. Bartók's way of expressing the poem's various moods is most striking. The interest of the music lies in the wonderful, glittering combinations of timbres. The composer's fancy in this respect is inexhaustible, although it originates merely in a multiplication of Debussy, Schrecker, and other modern masters. The results are impressive, yet one never feels that he is confronting an artist endowed with great creative power: even Bartók's surpassing, and almost uncanny skill cannot disguise the fact. The score of *The Wooden Prince* marks a progress, and is noteworthy not only for its colour, but because it reveals an altogether fresh sense of rhythmic characterisation. Here Bartók's touch is masterful, telling, and entirely original. He reveals the most attractive aspects of his individuality. —*Folkstimme*, May 15.

In *Blue-Beard* Bartók is a master of melodic expression; but in his melody he uses sequences of intervals whose almost indefinable spiritual qualities and characteristic charm lie hidden under closed doors. His music may at first appear intricate and empty: but study will supply the key to its many beauties. The scoring is manly, heroic in character. —*Volkszeitung*, May 16.

The music of *Blue-Beard* is the outcome of thought and feeling rather than of a capacity to build. It lacks the actual live quality which befits the lyric stage, and also dramatic warmth. In many respects that of *The Wooden Prince* is more effective. Bartók's gift for the burlesque is undeniable; and his sense of characterisation finds ample opportunity to assert itself. —*Frankfurter Zeitung*, May 15.

In the *Signale* (May 31) Robert Hagenow remarks that despite, their external dissimilarity, both scores constitute an organic whole, and might be respectively the *Andante* and *Scherzo* of a huge symphony.

### SCANDINAVIAN MUSIC

In the *Musikblätter des Anbruch* (May) Kurt Atterberg describes the contemporary Swedish school :

On one hand, a number of composers, unequivocally romantic in spirit, faithful to the principles of classical tradition, and not disinclined to use plain, forcible orchestral combinations; these composers are Hugo Alfvén, Natanael Berg, Ture Rangström, Oskar Lindberg, and Kurt Atterberg. On the other hand a number of modernists: Edwin Kallstenius, who writes harsh chamber music; Hennig Mankell, whose Piano-forte Concerto and pianoforte pieces are not dissimilar in style to the music of the younger Frenchmen; Daniel Jeisler; Viking Dahl, 'whose music reminds one of that kind of hallucinating pianoforte piece which can almost be played with one finger.'

In the *Signale* (May 10) Fritz Crome writes :

The younger generation of Norwegian composers is numerous, but comprises little that is worthy of notice. In Sweden, the most interesting among the younger men is Ture Rangström; Kurt Atterberg evinces individuality, his chamber music, ballet, and scores being interesting from the point of view of both colour and expression by rhythmical means. In Denmark, we find symphonists such as Victor Bendix, Louis Glass,

(Continued on page 495)



## PART-SONG FOR MIXED VOICES

Words by PERCY BYSSHE SHELLEY

Music by ERIC FOGG

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Andante**  
*espress.*

**SOPRANO**  
There was a lit - tle lawn-y is - let By an - e - mo - ne and vio - let,

**ALTO**  
There was a lit - tle lawn-y is - let By an - e - mo - ne and vio - let,

**TENOR**  
There was a lit - tle lawn-y is - let By an - e - mo - ne and vio - let,

**BASS**  
There was a lit - tle lawn-y is - let By an - e - mo - ne and vio - let,

**(For practice only)**  
**Andante**  $\text{♩} = 72$   
*p*

Like . . mo - sa - ic, pa - ven: And its roof was flow'rs and leaves Which the

Like . . mo - sa - ic, pa - ven: And its roof was flow'rs and leaves Which the

Like . . mo - sa - ic, pa - ven: And its roof was flow'rs and leaves Which the

Like . . mo - sa - ic, pa - ven: And its roof was flow'rs and leaves Which the

*mf*

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summer's breath en - weaves, Where . . nor sun nor showers nor breeze Pierce the pines and tall - est

summer's breath en - weaves, Where . . nor sun nor showers nor breeze Pierce the pines and tall - est

summer's breath en - weaves, Where . . nor sun nor showers nor breeze Pierce the pines and tall - est

summer's breath en - weaves, Where . . nor sun . . nor showers nor breeze Pierce the pines and tall - est

trees, Each . . a gem en - gra - ven. Girt by ma - nyan

trees, Each . . a gem en - gra - ven. Girt by ma - nyan

trees, Each . . a gem en - gra - ven. Girt by ma - nyan a - zure

trees, Each . . a gem en - gra - ven. Girt

a - zure wave . . With which the clouds and moun - tains pave

a - zure wave . . With which the clouds and mountains pave

wave . . With which the clouds and moun - tains pave

by ma - nyan a - zure wave With which the clouds and moun - tains pave

A lake's blue chasm, . . . a lake's blue chasm. . . . . rit.

A lake's blue chasm, . . . a lake's blue chasm. . . . . rit.

A lake's blue chasm, . . . a lake's blue chasm. . . . . rit.

A lake's blue chasm, . . . a lake's blue chasm. . . . . rit.

*a tempo*  
There was a lit - tle lawn - y is - let By an - e - mo - ne and vio - let,

*a tempo*  
There was a lit - tle lawn - y is - let By an - e - mo - ne and vio - let,

*a tempo*  
There was a lit - tle lawn - y is - let By an - e - mo - ne and vio - let,

*a tempo*  
There was a lit - tle lawn - y is - let By an - e - mo - ne and vio - let,

*a tempo*  
There was a lit - tle lawn - y is - let By an - e - mo - ne and vio - let,

Like mo-sa-ic, pa-ven: And its roof was flow'rs and leaves Which the summer's breath en-weaves,

Like mo-sa-ic, pa-ven: And its roof was flow'rs and leaves Which the summer's breath en-weaves,

Like mo-sa-ic, pa-ven: And its roof was flow'rs and leaves Which the summer's breath en-weaves,

Like mo-sa-ic, pa-ven: And its roof was flow'rs and leaves Which the summer's breath enweaves,

Where . . nor sun nor showers nor breeze Pierce the pines and tall-est trees, Each a gem en - gra - ven.

Where . . nor sun nor showers nor breeze Pierce the pines and tall-est trees, Each a gem en - gra - ven.

Where . . nor sun nor showers nor breeze Pierce the pines and tall-est trees, Each a gem en - gra - ven.

Where nor sun . . nor showers nor breeze Pierce the pines and tall-est trees, Each a gem en - gra - ven.

*dolce p* *poco rit.*

*dolce p* *poco rit.*

*dolce p* *poco rit.*

*dolce p* *poco rit.*

*f* *p dolce poco rit.*

(Anglesey, August, 1921)

(Continued from page 490.)

Carl Nielsen, writers of dramatic music such as Peter Heise, August Enna, Hakon Børresen. In Finland, the list of contemporary composers includes, besides Järnefelt and Palmgren, Erki Melartin and Leevi Madetoja (whose Symphony in E flat major is worthy of notice).

## VIENNESE COMPOSERS

*Musica d' Oggi* (February-March) contains a useful encyclopædic article by Richard Specht on Viennese composers of to-day. Among the lesser-known names mentioned in it are those of Franz Schmidt, Karl Weigl, Karl Prohaska, Josef Rosenstock, Wilhelm Grosz, Felix Pétýrek, Georg Szell, Hans Gal, Hugo Kander, Egon Lustgarten, Walter Klein, and Robert Konta.

In the *Musikblätter des Anbruch* (April) R. St. Hoffmann speaks highly of Wilhelm Grosz, and gives a list of his works.

## OTTORINO RESPIGHI

In *Il Pianoforte* (May) Ettore Desden defines in convincing terms Respighi's individuality as a composer, and gives a complete catalogue of his output.

## SMALL INTERVALS

In *Le Ménestrel* (May 12-19) E. C. Grassi expresses the opinion that the future of musical art lies in the study of modes, which can best be accomplished by investigating the present music of the Far East.

He analyses certain Siamese scales, and calls attention to the subtle intervals which they contain. Advocating the use of distinctions lesser than the semitone, he acknowledges that tempered quarter-tones are in principle undesirable, and points out that there is a possibility of producing small, non-tempered intervals upon wind instruments.

Readers acquainted with Grassi's music will find a special interest in these suggestions, and in the sidelights on æsthetics which the article (unfortunately far too short considering the novelty of the ground it breaks) contains.

## THE PUBLIC AND SCHÖNBERG

The following remarks from the pen of Emile Vuillermoz (*Excelsior*, May 1) carry a truth whose scope is more than local:

Abruptly introduced to an unprepared public, Schönberg's *Five Orchestral Pieces*, which are pure music, music of the kind that has to be felt and yielded to, without any attempt at 'understanding,' frightened and scandalised that public. Fright and scandal, if not legitimate, are easy to explain. With great difficulty, those people were taught to comprehend the syntax of Wagner and of Debussy. But hardly have they learnt the lesson than they are confronted with a new way of assembling sounds, which strikes them as excruciating, pending the time when they will enjoy it. Their indignant protests are therefore quite natural.

## PORTRAITS OF ANCIENT MASTERS

In *La Revue Musicale* (June) Henri Prunières shows reasons why a painting ascribed to Lorenzo Lotto and preserved at the Palazzo Pitti, Florence, might in fact be the painting by Sebastiano del Piombo which Vasari mentions as representing Hobrecht and Philippe Verdelot.

## MONTEVERDE'S TWO STYLES

In the same issue, A. Tessier devotes a long and interesting essay to Monteverde's views on his art, to his innovations in the order of the madrigal and in that of monody. He examines the most typical passages of Monteverde's various works, and especially of *The Crowning of Poppea*, praising them with judicious enthusiasm.

## ANTON REICHA

Daniel Lazarus in the same number emphasises the originality of outlook which characterises Reicha's *Cours de Haute Composition Musicale* (published 1824-26), and shows how great an influence it may have exercised on Berlioz, who was Reicha's pupil for counterpoint and fugue.

M.-D. CALVOCORESSI

## SONGS AND THEIR WORDS

To listen to Miss Lucia Young's concert (Wigmore Hall, June 12), at which her English versions for songs of Schubert, Schumann, and Brahms were used, was to ponder again on the mysterious relations between the verbal and the musical bearings of a song. Ought words to weigh at all with the truly musical listener? No, we have been told; the words and the rhythm of the verse have had their use in fertilising the composer's musical thought; the various sounds of words may be an enrichment of singing tones beyond the mere use of open vowels, but there the rôle of the word stops short—the truly musical listener is all-absorbed by the new, super-verbal product. This resulting musical value is all he cares for, and it is all one to him whether the words are about Roses in Picardy or Bluebells of Scotland. Mr. W. J. Turner has somewhere put forward this view, or something like it.

Certainly we listeners do get into the way of dispensing with words, but is this a state of sublimation or is it a makeshift? Take the hardened opera-goer. He descends to the grave without knowing what *Trovatore* and *Ballo in Maschera* are about. Has he resigned himself to dwell in this ignorance or has he soared into a realm really superior to crude verbal information? Ask (in your crude way) of your hardened opera-goer why, although the young persons of *La Bohème* are severely feeling the cold indoors at the beginning of the opera, they can adjourn pleasantly to partake of their Christmas dinner in the middle of the street. Ask why in Act 3 of that opera all the characters have apparently taken up their residence in a Customs House. He cannot tell you, naturally, and points out that that is not his concern, it is the composer's obscure private concern—he, for his part, goes to the opera to see Melba or whoever. This is possibly sublime; or else possibly an indication of the shrinking of unused faculties—like the blindness of subterranean fishes. So, possibly, is the indifference to words of us listeners inured in long years to the singing of nonsense in English or else a macedonia of foreign words. (Once when it was only a question of Italian, French, and German, some pretence could be made at following. But of late the tale is Russian, Spanish, Finnish, Erse, all round us, and a famous prima donna gives recitals in fourteen languages! It is true she cannot pronounce 'bird,' but, then, was it quite fair of Handel to set English words to music?)



Somehow the ordinary plain person seems to want to get the hang of the words of the song he hears. But not even he invariably. For instance, when Tristan and Isolde rush into each other's arms in Act 2 no one, not the most literal-minded among us, ever wanted to know what exactly they are saying. We all perfectly well know that they cannot possibly be saying anything with any 'sense' (that is, verbal meaning) in it. Their song is merely quasi-animal gurgles and chuckles heightened into music, practically without verbal intermediaries. But such song is something different from the ordinary quiet song of our smaller concert-platforms, where the composer's chosen text, so often in these days itself the work of an artist, and the fact that it is printed in full on the supplied programme, are invitations to an exertion of the verbal alongside the musical understanding. This admission will, I hope, not be deemed treachery to music. I do see how soon a song, when its musical character is at all vivid, passes beyond the interest of the verbal understanding. The *Erl King*, I conceive, would do just as well if the text were in never-translated Choctaw—we know that the piano-forte version 'does' as well, to tell the truth, as Schubert's original. But is there not a territory of song—an Alsace, both French and German—which is alike verbal and musical?

Miss Lucia Young thinks so evidently, for she has taken the trouble (an unbelievably arduous trouble, which she has cunningly disguised with an air of happiest humour and grace) of turning into genuine English these German song-texts. The *Musical Times* recently recommended Miss Young's translations published in *Music and Letters*. About twenty-five were sung at this concert. She is a singer, and all were singing versions. All were good. She is not a miracle-worker to the point of giving us all of *Du bist wie eine Blume*; in fact, her solution here was to give us not Heine at all, but something very serviceable and singable if not exactly very good verse (the 'flower' is left out and the first line runs, 'How lovely in its radiance that youthful, glowing face.' The third line begins, 'Though some would smile at my fancy, a prayer I've softly made.' Miss Young ignores the fact that Heine's poem was addressed to a white pig). But of songs made on light verse rather than fine poetry Miss Young has given us altogether definitive English versions. There will henceforth be no need for anyone to tackle afresh, or indeed to alter aught in the way in which she has done, such songs as Schumann's *Aufträge*, *Wanderlied*, *Marienwürmchen*, Brahms's *Sonntag, Des Liebsten Schwur*, and eight numbers of the *Love-song Waltzes*. We heard all these with delight; the English fitted; a partiality for this language has to be admitted; the good music was brought home.

There were four singers. Singers who would be safe in Choctaw take risks when they sing to us in English. Luckily these were good singers, but Miss Olga Haley—most impressive in Schubert's *Dem Unendlichen*, and ever admired for her musicianship and beautiful voice—did not escape the comment (since we were so particularly listening to the singing of English) that in the minutiae of verbal forms she is vague and lax. Mr. Frederick Ranalow, vocally indifferent that day as it happened, still could show us how English sounds. Miss Young as a singer is winning, but still unfinished. The accomplished Mr. John Adams made up the quartet.

C.

## London Concerts

### LEEDS CHORAL UNION AND THE APOSTLES

Before a half-empty Queen's Hall the Leeds Choral Union, the London Symphony Orchestra, and a fine set of soloists—Miss Agnes Nicholls, Miss Phyllis Lett, Messrs. John Coates, Charles Knowles, Norman Allin, and Herbert Heyner—conducted by Sir Edward Elgar, gave a performance of *The Apostles* on June 8 in aid of the Westminster Restoration Fund. Such splendid choral singing has not been heard in London since the last visit of a Yorkshire choir some years ago, chiefly because no choir that has sung to us in the meantime has been blessed with such ample resources in male voices. The prime excellence of the Leeds singers' work lay in their ability to pile up magnificent climaxes without a trace of effort or loss of quality. In such passages as 'Proclaim unto them' and 'The right hand of the power' they gave us unforgettable moments. Their soft singing was less moving, and there were some odd lapses in the matter of *sostenuto*, the opening phrase 'The Spirit of the Lord is upon me,' and a few similar passages later on, being broken for no apparent reason. Better enunciation could not be wished for, the words coming through with a clearness quite startling at times. It is regrettable that the visit of the choir took place at a time when such Londoners as care for concerts of the kind were busy earning their living. Most of our conductors and singers have yet to realise that the difference of standard between the average London choral society and the crack northern bodies is not so much a matter of material as of hard work. The Leeds choir made the most difficult passages sound easy; our choirs make heavy weather of them, because too many singers look on a rehearsal as a mixture of rest cure and recreation. In the North the rule is plenty of rehearsals and coats off all the time. We hope Dr. Coward and one or another of his choirs will forget this discouraging occasion, and pay us another visit soon, choosing an evening or a Saturday afternoon. They will then have no cause to complain of London apathy. H. G.

### GERVASE ELWES MEMORIAL FUND

The concert given at the Albert Hall on May 24 in aid of this fund drew nothing like the audience both cause and programme deserved. The soloists were Miss Louise Dale, Messrs. Hubert Eisdell, Ben Davies, and Robert Radford, but even so accomplished a group could not prevent the main interest from being centred in the splendid playing of the Goossens Orchestra and, in a lesser degree, the singing of the Westminster Cathedral Choir. The orchestral items were the *Brandenburg Concerto* in G for strings, Butterworth's *Shropshire Lad* Rhapsody, Quilter's *Children's Overture*, Grainger's *Air* from County Derry and *Shepherd's Hey*, the *Entrance of the Gods into Valhalla*, and Elgar's *Enigma* Variations and *Cockaigne*, the Variations receiving a really memorable performance. The Westminster Cathedral Choir (conducted by Mr. P. J. Collis in the absence through illness of Dr. Terry) sang the Sanctus from Palestrina's *Missa Papa Marcelli* and *Lumen ad revelationem gentium* by the same composer, side by side with Byrd's settings of the same text—a capital bit of programme-making. The comparison showed the futility of describing Byrd as 'the English Palestrina.' There is a world of

difference between the suave beauty of the Italian and the strength and frequent roughness of the Englishman. Great music, all of it, with little in common beyond the polyphonic method of the period. The choir was heard also in a group of Madrigals. Inevitably we compared the singers with the Vatican Choir. A smaller body, they sang with far better blend and balance, and of course their style was more level and reserved. The boys were delightful, save for a trifle of hootiness in the middle and lower notes. The wearing of ecclesiastical garb for the madrigals was a bad mistake. Chloe, Oriana, and those Nymphs of Diana went ill with cassocks and cottas. Sir Henry Wood conducted *Cockaigne*, Mr. Roger Quilter his *Children's Overture*, and Mr. Eugène Goossens the rest of the orchestral music. Mr. Kiddle was at the pianoforte. H. G.

## KUSSEWITZKY CONCERTS

It was the contrast between the two sections of the programme that made the second Kussewitzky concert on May 25 specially attractive. The first half was severely classical, but not too familiar, for it is not every day that we have the chance of listening to one of Handel's *Concerti Grossi*, and as for the music of Carl Philip Emanuel Bach it is all but forgotten. It is to Maximilian Steinberg, the son-in-law of Rimsky-Korsakov, that we owe the resuscitation of a charming Concerto which he has arranged for small orchestra. Steinberg is a musician of serious—some say too serious—attainments. His ballet, *Midas*, the work by which he is remembered in London, suffered a little from this, but compositions in which the scholarly element is not out of place show him at his best. It was to be expected that the man who completed Rimsky-Korsakov's great book on orchestration would score well, and the Concerto was no disappointment. Both works were brilliantly performed. Then followed Beethoven's first Concerto, with Alfred Cortôt as the soloist. The exuberance with which he played the *Rondo* made an 'encore' inevitable.

Cortôt was also the soloist in de Falla's *Nights in the Gardens of Spain*, which formed the central feature in the second half of the programme. Not for the first time it made one reflect whether composers are well advised in attempting the interpretation of their own works, for the only previous performance in London was one in which de Falla took part, and it certainly did not reveal the warm effulgence of this remarkable music. The work consists of three connected *Nocturnes*, and is not only a characteristic example of modern Spanish music but a welcome enrichment of a form which seems to be in need of it, for the number of really interesting works of recent date for pianoforte and orchestra is by no means commensurate with the activity prevailing in other branches of composition. It is to be hoped that the success of this performance will help to popularise the work. It was preceded by Ravel's *La Valse*, played with remarkable clarity, but less rhythmic elasticity than it seems to demand, and followed by Rimsky-Korsakov's *Capriccio Espagnol*.

At the third concert, on June 1, the interest for the greater part, if not the whole, of the audience, was concentrated in some wonderful Wagner interpretations. The excerpts were, of course, more than familiar, but if any doubts remained concerning Kussewitzky's claim to rank with the great conductors of to-day, these performances should silence

them. Wagner's slow *tempi* are a searching test, because the temper of a modern audience is a little prejudiced against their gravity. We have grown accustomed to a slight but perceptible acceleration of the readings, and it needs an impressive personality to restore them, as Kussewitzky did, without incurring the danger of restive listeners. Next in importance was his performance of Tchaikovsky's *Pathetic*, in memory of Arthur Nikisch.

In comparison, the novelties were not very significant, though to a journalist they necessarily represented 'news value.' There has been much curiosity concerning Prokofiev's opera *The Love of Three Oranges*, but the two fragments introduced on this occasion will not go very far towards allaying it. They consisted of a March and *Scherzo*, both of exhilarating character and scored in sparkling but somewhat tinseley style, excellent as orchestral comedy, but not in the least of the stature of the composer whose third Concerto aroused so much interest. As for 'The Flight of the Bumble-Bee' from Rimsky-Korsakov's opera *The Legend of Tsar Saltan*, it is a piece of descriptive virtuosity, ingenious and effective, but not rich in musical substance.

E. E.

## THE CAPET QUARTET

Both the concerts given by the Capet Quartet of Paris at Æolian Hall were exceedingly interesting. It is highly probable that quartet playing is now better than it has ever been. It cannot be denied that few of us remember, or, for that matter, have ever heard the Joachim Quartet in its best days. But whatever the Joachim Quartet was, it alone held the supremacy thirty years ago, while at present quartet parties come to London one after the other, and all of the first rank. The Flonzaley, the Budapest, the Lener, the Copenhagen, and now the Capet Quartet—these have all given performances which in one way or another had some point of extraordinary beauty. The speciality of the Capet Quartet appears to be freedom and unanimity of rhythm. Of course freedom and unanimity of a kind are expected in all good quartet playing. But the Parisian combination has extended this art far beyond the usual limits. To begin with, while other leaders, in approaching the point where a slight alteration is going to be made, hang out—perhaps unconsciously—some kind of signal, M. Capet, apparently, felt it unnecessary to warn his colleagues. And the others, for their part, followed the leader as if they shared his conviction that the reading was not so much the best of many, but the only possible reading. It was this unanimity that gave force and incisiveness to their phrasing and rhythm, and at the same time gave their performance its characteristic clear and easy grace.

B. V.

## HAROLD BAUER

The return of Mr. Harold Bauer after a long absence was one of the most welcome events of the month. He always was one of the most intellectual of pianists, who never allowed his brain to hamper his temperament. He gave two recitals, on May 30 and June 7 respectively. At the first he was most impressive in César Franck's Prelude, Aria, and Finale, and the C major Fantasia of Schumann, which was played with extraordinarily fine impulse. Very impressive is his skill in pedalling, which

remains unequalled. In Moussorgsky's *Pictures of an Exhibition* he showed that he also has an ingratiating humour and power of characterisation. At the second recital he played with exquisite purity of style a group of 18th century music, both French and Italian, and his performance of Brahms's F minor Sonata was in every respect masterly. A. K.

#### HOWARD-JONES'S RECITAL

Without detracting from the acknowledged merit of Mr. Howard-Jones's Beethoven playing, we might advance that on that particular afternoon his English group was more refreshing, for the thirty-two Variations are not suited to the tropics, in which we were then living. It consisted of two new pieces by John Ireland, followed by the first of Eugène Goossens's *Nature Poems*, Arnold Bax's *Hill Tune* and his boisterous *Burlesque*, one of his most effective pianoforte pieces, which had to be repeated.

The new Ireland pieces are in two contrasted moods, both familiar from earlier works, but none the less welcome, and expressed from a fresh angle. The *Soliloquy* might belong to the *Preludes*, and has in fact a remote affinity with *The Holy Boy* in its lyrical quality, as apart from the inner thought inspiring it. On a birthday morning might perhaps be assigned to the London pieces because of its buoyancy, not unlike that of *Soho*, though again reflecting other impulses and motives. Both pieces are attractive additions to the slender quantity of Ireland's pianoforte music, which grows too slowly for the liking of his many admirers. E. E.

#### FREDERIC LAMOND

Mr. Frederic Lamond gave a Beethoven recital on the afternoon of June 17 at Queen's Hall, and played pieces that were familiar, with the exception of the seldom heard *Fantasia* in G minor. It is a work the existence of which one is glad to be reminded occasionally, especially played as Mr. Lamond played it. His reading of things like the Waldstein Sonata, the Appassionata, and the E major Sonata had all the merits which we associate with Mr. Lamond's Beethoven playing; and, as things go nowadays, the audience was large and extremely cordial. A. K.

#### BALOKOVIK

M. Balokovik, who had left very pleasant memories at his last appearance here, gave a violin recital at Queen's Hall on June 13. The most notable feature of his programme was the inclusion of John Ireland's first Sonata, with the composer at the pianoforte. It is rare that foreign virtuosi pay such a compliment to our native composers, and when they do it should be accounted to them for virtue. Mr. Ireland's musical personality and idiom have changed somewhat since he wrote this Sonata, but it is a work full of charm and individuality, and its melodic invention, especially in the second and third movements, is of a high order. The work as a whole perhaps makes a quicker and more general appeal than some of his later compositions. M. Balokovik played with obviously keen sympathy with the music, and with remarkable beauty and variety of tone. His technique in Paganini's D minor Concerto was dazzling, and he avoided the temptation of making it seem merely an exhibition of fireworks. In his playing of a Mozart

Concerto he proved himself a consummate musician who has the gift, which seems to grow rarer and rarer, of the necessary self-effacement. He certainly deserves a place in the foremost rank. A. K.

#### ANNE THURSFIELD

Anne Thursfield—*salve!* True and delightful mistress of the art of song, hail! Where, I ask, among the lyric singers of these latter years is her equal? I came from her concert (Wigmore Hall, June 9) feeling that musical England is still not half proud enough of such an ornament. 'But it is not exactly a great voice, is it?' I fancy some folks remarking in a sad, familiar way. Always that fatuous cry for bigness! Well, Anne Thursfield does command bigness—by the side of such an infinitely delicate *pianissimo* as hers her more impassioned singing sounds by force of contrast big to the point of absolute adequacy. A matter of scale! But when she sings we are not thinking at all about the instrument. She plays upon it too well. So completely does she apprehend her powers that there results no vacillation of voice or method. The composer has his chance when Miss Thursfield sings. Her voice sheds light on the music. Is not that after all the business of singing? There were high suspended *sostenuto* tones in Miss Thursfield's second group quite ethereally lovely. Her diction was compounded of appreciation of colour and culture. The programme was original and satisfying. The consummate interpreter of the songs of Arnold Bax, Goossens, and Arthur Bliss, this time made her particular contribution some very fresh and winning work by Armstrong Gibbs. H. J. K.

#### FRIEDA HEMPEL

We heard how truly beautiful the human voice can be, on June 11, at the Albert Hall. The physical conditions that control its emission are, with Madame Frieda Hempel, perfection. She is understood to style herself a light soprano. If she really is, then her voice is an anomaly—a light voice of a great expressive depth. How far this depth is the reflection of the singer's personality or an unconscious possession was not clear, since the programme was not of a sort truly to test her. Her voice has not the impersonal, bird-like quality of the ordinary coloratura singer; and it was never shrill. At the same time she cannot vie with a Galli-Curci or a Tetrassini when fluttering high above the stave. She is less mechanical than they, and consequently less agile. I incline to call her an absolute soprano, and leave labelling there. She began with Handel and went on to Schubert. The mellow, muted beauty of tone in the *Ave Maria* was ravishing. *The Trout*, *Youth at the Spring* (a departure from the usual hackneyed selections from Schubert), and *Impatience*, all were given with pure lyric soprano sweetness. Two solos were pyrotechnical, and unfortunately other songs were merely silly. No musical bliss without alloy! Frieda Hempel in a properly chosen programme might give us it, if anyone could, we fondly fancy. Mr. Conrad V. Bos's accompanying was admirable. H. J. K.

#### SUSAN METCALFE-CASALS

On Saturday, June 17, Madame Susan Metcalfe-Casals gave a song recital at Wigmore Hall with M. Casals at the pianoforte. He is a skilled pianist and, naturally, his great musicianship is apparent in

everything he did, but it seemed sometimes (and in the circumstances it is not perhaps unnatural) that he was rather the dominant personality in the partnership, especially in the *Zigeunerlieder* of Brahms. In these he seemed to be forcing the pace to an extent which made it difficult for the singer to make the fullest use of her powers of expression and phrasing. Madame Metcalfe Casals is a singer who has much variety of expression at her command, and it was perhaps best shown in a group of Schumann's songs, which she sang with great purity of style. Her programme also included a group of songs of Charles M. Loeffler and Emanuel Mohr, which she sang admirably, and the interest of which was somewhat esoteric.

A. K.

## A BATCH OF SINGERS

A great many singers' recitals were heard in London in May and June, and a tendency at a number of them was an excessive striving after big tone. This is all right when the tone, on arriving, really is big, but often the needlessly laborious struggle merely ended in bad tonal balance, and both listener and singer suffered. Tone, to be effective, must of course *escape* the singer; often the tone that rings so richly in the head, to the conviction of the performer, is muffled to the listener by reason of its own excessive resonance. It is bottled up, in fact. A judicious musical friend may often put his finger on the defect, if the artist is artist enough to profit by such criticism; and, incidentally, writers in the newspapers would be spared much uncongenial work. Singers' faults arise far more from misconceptions of their own tones than from any other source. When an inexperienced singer cultivates a wrong sort of tone it is because he hears it differently from his audience. But the listener, after all, is the arbiter. So much for generalisations.

Miss Phyllis Lett's tone (she sang at Wigmore Hall on June 7) was for the most part lavishly beautiful. At moments the musical appeal was absolute. Her experience in vocal poise accounts partly for this, but still more does the naturally dulcet quality of her voice. Regrettable was the marring of her *sostenuto* work by indifferent breath control—a marring not so much in the actual phrasing as in the tonal release, forcing her to gasp much as Elena Gerhardt so unfortunately does. It was curious that Miss Phyllis Lett's voice was most delightful when it was at its least contralto-ish. Not of course that the fundamental tone is not contralto, but in striving after fulness she often leant too much on the heavy vowels and obscured her diction. She sang some very beautiful songs, old and new, by Purcell (*Dido's Lament*, *I attempt from love's sickness*), Blow, Parry, Holst (*The Heart Worships*—a song which is surprisingly little known despite this great composer's present recognised fame), Martin Shaw (two of whose songs were encored), and Duparc. Miss Phyllis Lett, perhaps, has too absorbing a position as an oratorio singer to care to seek further perfections, but if she desired she could easily be a really commanding figure in the interpretation of contemporary lyric song.

Miss Rosalie Miller, who sang at Wigmore Hall on May 30, is prone to exploit a naturally large voice. As a consequence the more subtle shades of a well-balanced diction are often lost. Fortunately her voice is of good quality, and an interpretative sense was there. This matter of unwieldy diction was her shortcoming, and thus the original impression

made by her dramatic singing of Lully's *Le héros que j'attends* and Gluck's *Adieu! conservez dans votre âme* was not later enhanced by enough variety. Her low tones were quite contralto-like in fulness. Her fault of vocal prodigality is not so very serious—with experience Miss Rosalie Miller will cultivate her art in the less obvious directions.

Miss Winifred Holloway (Æolian Hall, May 30) leans in just the opposite way from Miss Miller. Words are for her of paramount importance. Her speaking tones are extraordinarily vivid, and she finds the transition from speech to song the easiest thing in the world. Irresistible is the friendliness of her style; she charmingly puts herself on the footing of intimacy, and has the rare gift of making her personality felt by the means of simple frankness. Herself playing the harpsichord, she sang, dressed in antique costume, and was to perfection the prim damsel of a bygone day. In word and in gesture this 'art of hers defies criticism—and besides, she probably knows better than anyone all about her own voice! Her perfect speech is a proof of this. Mr. Plunket Greene sang too at this concert, as ever with sincerity and keen instinct for musical values.

Miss Una Bates sang at Queen's Hall (May 30), accompanied by Sir Henry Wood and the orchestra. Her easy production enabled her tone to fill the hall reasonably well, but we were not convinced that her choice of so big a scene was justified—her musical portraiture was not vivid enough for those spaces. She has a beautiful voice, she often sang artistically, and still not more than a placid attention could be paid. We might have been more touched in a smaller hall. Iphigenia's *Invocation to Diana* (Gluck) was Miss Una Bates's most important number. She did not shrink from choosing a triviality or two.

Mr. Brabazon Lowther sang a certain proportion of sad, poor stuff—some of it his own—at Wigmore Hall on May 31; a pity, for he is almost a great singer. Cultivated diction gives his voice a resemblance, at moments extraordinary, to that of Gervase Elwes. How commonly do singers obscure the difficult lingulate sounds! Nothing of the sort from Mr. Lowther—too good a vocalist for any slipshod ways. His technique was a triumph of care and culture. His *mezzo-voice* was beautiful, his breath control always impressive. Alone some occasional ugly, high, open tones marred his singing.

Miss Sibyl Cropper, who sang in the same hall later that day, is a real contralto, not a masquerading mezzo-soprano. Also she is in many ways a sterling artist. With a degree more of ripeness in her art, with a gain of flexibility in her voice, she ought to rise to high rank in contemporary song. She already sings intelligently, smoothly. Against a certain lack of actual profundity of tone she balances evenly the material that is hers, and conveys a sense of reserves behind. She has been well trained, and her programme showed a delicate judgment. Songs of lightness, such as Strauss's *Sweet Month of May*, were perhaps those that most indicated the directions where she has still to learn.

Miss Astra Desmond offered an extremely interesting programme at Wigmore Hall on June 10, including a new song by Cyril Scott, the two recent songs of Goossens with string quartet accompaniment, and songs of Fauré, Ravel, and Manuel de Falla. Miss Desmond has many of the qualities which make a great singer. She is so splendidly equipped that the listener feels it may be a bit his



own fault that he is not more seized with positive enthusiasm. In the course of an afternoon wherein everything was admirably competent there were moments when the singer's art really kindled, when her personality became highly vivid, and these moments suggested that perhaps time and a deepening of musical sentiment will make this very able singer into a supreme one. Miss Agnes Bedford's remarkable accompanying (wholly from memory) was a vital part of the concert.

Mr. Cecil Fanning, baritone, sang four times at Wigmore Hall, in the course of May and June. He is of the intellectual order. Obviously he loves his art, and his voice is beautiful. Still he does not manage to scale any very great heights. Curiously enough, his dramatic singing was the most satisfactory; it had earnestness and vitality, though it was at moments toneless. The voice itself, you would say, is meant for lyric singing, but here Mr. Fanning is not able to sink a too anxious scrupulousness over details. The sense of individual phrases was most conscientiously expressed, but he made of no song a spontaneous whole. Not one but was *décousu*. At his third and fourth concerts he sang some Irish Melodies of Moore, together with settings by Berlioz of the same poems. Grieg, Rachmaninov, some modern American songs, and a ballad of Loewe (for whom Mr. Fanning evidently has a weakness) made up the programme. H. J. K.

Miss Ursula Greville, at Steinway Hall on May 29, brought her lively faculties to bear on songs of Martin Shaw, Gerrard Williams, and Dr. Egon Wellesz. A pupil of Schönberg, Dr. Wellesz is not behindhand in modern daring, and has the courage of his own harmonies. He has ideas to express, however, and his five captivating *Kirschblütenlieder* were well worth the singer's trouble. The wordless *Aurora* is more exacting, without such clear grounds.

M.

Mr. William Higley made his re-entry to the concert world on June 2 with a programme well calculated to propitiate. Ten British songs were given for the first time. Three were by Roger Quilter, who accompanied them, two were by Thomas Wood, two by the singer himself, and of the others may be mentioned Dr. Naylor's *Had I a thousand souls* and W. H. Reed's *The Young Knight*. One of the most striking of the British songs—not, however, labelled 'first time'—was Alexander Brent Smith's *The Cotswold Farmers*. Dale's *Come away, death*, with the viola obbligato played by Mr. Reed, made a deep impression. Twenty-four songs did Mr. Higley sing, under the burden of a laryngitis that would have sent many an artist home to bed. His accompanist, who played *con amore*, was Mr. Harold Brooke. M.

#### THE APOSTLES AT CANTERBURY

The choir of the Leeds Choral Union, seventy members of the London Symphony Orchestra, with Sir Edward Elgar and the artists who had taken part in the London performance of *The Apostles*, journeyed to Canterbury on Thursday night (June 8). The Kentish streets hummed with broad Yorkshire which, I heard, the natives had great difficulty in understanding—puzzled almost as much as the Milanese once were on a similar occasion by the Sicilians.

The performance of *The Apostles* was repeated in the Cathedral in aid of the Fund for the Preservation of the Cathedral. The Church was

crowded in every corner, and was made to hold over four thousand people, which is said to be the largest number ever assembled there.

Having had a rehearsal in the morning, everybody concerned felt more at ease than in London on the previous day, and the performance was in all ways magnificent. After what has been said above, it is not necessary to go into details, but my most vivid recollections are of the outburst of the male voices in the scene 'In Casarea Philippi,' 'Some say John the Baptist,' and the chorus of women, 'This Man, if He were a Prophet,' which comes later in the same scene: and the close of the first part was beyond words impressive. The claims of a London daily paper and the telegraph office prevented me from staying to the end, but I saw Sir Edward Elgar at the close, and he told me that in his opinion it was the finest performance of the second part, especially the closing chorus, which he himself had ever heard.

*The Apostles* is a work which requires a cathedral for the full appreciation of its beauty and strength, and there is no building in the kingdom in which these can be brought home more fully to the hearer than Canterbury Cathedral. Some there were who complained that the acoustics were bad, but I had nothing to complain of from the seat allotted to me.

I have seldom, if ever, been at a performance which appealed more forcibly to the eye. The singers were so placed that the afternoon sun, streaming in through the stained-glass windows, painted wonderful patterns of colour over the whole of the platform and the tiers of seats behind, which enhanced the feeling of other-worldliness produced by the whole. A. K.

### Opera in London

[We are glad to be able to say that our protest against the British National Opera Company's attitude to the musical press has had a most satisfactory result. The secretary, after satisfying us that the action of which we complained was not due to the directors of the Company, informs us that in future the *Musical Times* will be afforded the usual press privileges. We give below a brief résumé of the season just ended, and when the Company comes to London again we hope to be able to treat the various productions in more detailed fashion.—ED., M.T.]

#### THE NATIONAL COMPANY'S SEASON AT COVENT GARDEN

By the time this issue is in the hands of our readers the season at Covent Garden by the British National Opera Company will have come to an end. It has been in every way memorable, and for more than one reason. The chief result cannot fail to give immense satisfaction to those who have stood for the cause of opera in English, for it has been made abundantly clear that the present-day public is ready to support such representations. The whole story is a long and interesting one, and some day when time and space permit I will discuss it. For the present I must content myself with a record—a bare record—of 'business done.'

In the first place the feature of the British National Opera Company's season has been the



success of the Wagner performances. They were restricted almost exclusively to *The Ring*, *Parsifal*, and *Tristan*, for *Tannhäuser* did not appear until late, and *Lohengrin* not at all; so that it is on that particular phase that the Company has concentrated, and to good purpose. There have been two complete cycles of the great Wagnerian music-drama and numerous representations of the sacred work. In these the outstanding points are the success of Miss Beatrice Miranda as a *Ring* singer; the staying-powers of the tenors, headed by Mr. Walter Hyde, who has risen to the foremost place I have long prophesied for him; the playing of the orchestra (part of the organization), and the success with which, in *The Ring*, Mr. Albert Coates concentrated attention on the orchestra when he directed it.

## THE SINGERS

To particularise: the performances have introduced a tenor with a future in Mr. Tudor Davies, a notable Hans Sachs in Mr. Andrew Shanks, a new Wagnerian soprano in Miss Florence Austral from Overseas, and that rare and precious thing, a lyric baritone, in Mr. Percy Heming. The Company, too, has been able to offer two British Carmens, which is something of an achievement, although that of Miss Olga Haley in comparison with that of Miss Phyllis Archibald was more in the nature of promise than performance. Miss Maggie Teyte returned to grand opera, and though she restricted her attention to *Madame Butterfly* she contrived to make that opera one of the big attractions of the season. Miss Mignon Nevada is another British singer whom the Company has brought to mind, and it was her privilege to take part in a performance of *La Bohème* attended by the King and Queen, an event that put the seal on this particular page in the history of opera in English. Sterling work has been done by Miss Edna Thornton and by Miss Agnes Nicholls, Messrs. William Boland, Norman Allin, and Robert Radford. Mr. Robert Clarence Whitehill and Mr. Robert Parker have been pillars of strength in *The Ring* performances, and striking proof of versatility has been given by Mr. Sydney Russell, who has sung all sorts of character parts from Mime to Alcinoïdoro.

## THE CONDUCTOR

The brunt of the general conducting has been borne by Mr. Percy Pitt, who has been a true guide, philosopher, and friend to the undertaking, even though the Offenbach *olla-podrida* manufactured in Germany and styled *The Goldsmith of Toledo*, and introduced at his recommendation, was a mistake. Mr. Julius Harrison has done good work, as has Mr. Eugène Goossens, and Mr. Albert Coates has acted as specialist in the direction of *The Ring*, though without making history in any way.

The performances themselves have been distinguished by high individuality. The British singers have put their own interpretations on the operas and tradition has been thrown to the winds. As some of it inculcated in the recent seasons we have had was thoroughly bad, it is as well that it has gone by the board. The Company has set its own standard, and it is largely one that stands by itself, a fact that may cause experienced opera-goers to blink their eyes, but which is nevertheless helping things on to the real end of it all—an opera of our own—not opera in English but English opera.

F. E. B.

## LOUISE

The performance of *Louise* (June 7) ought to have convinced a good many people that, although opera in the vernacular may be a good thing, opera in the original foreign tongue is sometimes better. When *Louise* has been done into English there is precious little of the original flavour left, and there is nothing much to make up the loss. We had some fine singing from the principals—Miriam Licette, Edith Clegg, Walter Hyde, and Robert Radford—and some of the small parts were so well done that they left as vivid impressions as the big ones. This was especially the case with Norman Allin's Ragman and the soloists among the work-girls. Mr. Percy Pitt conducted. The orchestral playing generally was too loud, so the poverty of much of the music was shown up mercilessly, and we lost a lot of the singers' words. H. G.

## LA TosCA

*La Tosca* was conducted on June 9 by Mr. Julius Harrison, and sung by Miss Beatrice Miranda, Mr. William Boland, and Mr. Percy Heming. The conductor was the best, and the baritone the next best, but this does not mean that the whole was not sound and good and successful. No doubt our singers have deep down in them the sense that this gory *Tosca* business can't really be taken too utterly to heart. Can we blame them? Are we to blame Mr. Percy Heming if he was born probably to use his spare room for billiards rather than a thumbscrew-and-rack installation as a source of amusement? Deep down in us too is a sense of the unimportance of this Sardou-Puccini fee-foh-fum. The most here suggested is the merest hint of some inner mildness in Scarpia, and of stability in Tosca's agonies. Mr. Heming's now ripened art has made one of the pleasures of the season. To praise the excellent services of this soprano and this tenor becomes a routine. The instrumental notes lived under the conductor's hands—at moments even too vehemently. C.

18TH CENTURY COMIC-OPERA  
STORACE'S HAUNTED TOWER

The few who knew have long advocated attention to English opera of the 18th century as a superior article to German musical comedy. No doubt the success of *The Beggar's Opera*, like the kettle, began it. And now we have a regularly constituted Society whose sole object is the performance of these examples. It is called the Mayfair Dramatic Society, and seems to have a large and enthusiastic following. In May at the Guildhall School of Music Theatre it gave a performance of Stephen Storace's comic-opera, *The Haunted Tower*. This gem dates from 1789, and well represents the gifts of the composer and the state of British operatic art at that time. The book by James Cobb is distinctly good, positively Gilbertian at times in wording and characterisation. For the music, Storace laid various other writers under contribution, showing that the 'additional number' is not such a modern practice, and included a bit of Purcell as well as some Martini and Pleyel. It was either diffidence or laziness that caused him to take this unnecessary course, for his own work is by far the best. There is a remarkably good Sextet, a model of part-writing, and some charming duets anything but conventional in style. There is also that very beautiful number—the sole survivor of the opera

outside—'My Native Land,' enshrined in most English song collections. The music had been scored for trumpet and strings by Mr. Henri Lucas. The orchestra was used sparingly, the songs being accompanied on the pianoforte. This was described as a harpsichord—the only error I could detect in the production. There is an element of truth in the statement because the instrument used *had been* a harpsichord (the jack bar remains), but hammers had been put in. The tone in its old world purity was wholly appropriate. In fact the Society is to be warmly congratulated on the success with which it re-established atmosphere. There was a draped stage all-sufficient for the purpose of the thirteen changes of scene, and the singing and representation were excellent. Everyone is to be congratulated, not omitting the producers, Mrs. J. T. Grein and Mr. Alec Brooksbank, and the conductor, Mr. Alfred Roth. I can recommend the piece for professional production—Mr. Nigel Playfair and Mr. Frederic Austin please note. In September the Society promises Storace's other comic-opera, *The Siege of Belgrade*, which I await with keen interest—and so, I fancy, will many others. F. E. B.

#### THE BEGGAR'S OPERA

Mr. Gay's obstinate success celebrated its second anniversary and eight hundred and twenty-eighth performance on June 5, before a crowded audience consisting largely of habitués. (One galleryite, Mr. Playfair told us, was putting in his hundred and nineteenth attendance!) Almost every number was encores, some doubly and trebly, and there was great enthusiasm at the end, with showers of roses from the upper boxes and presents and speeches galore. Mr. Nigel Playfair made the interesting announcement that when the Beggar does retire there is a prospect of English opera at the Lyric. It has since been announced that Mr. Frederic Austin is at work on a libretto by Mr. Drinkwater, written round Burns. H. G.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship and Associateship Examinations by the president, Dr. Charles Macpherson on Saturday, July 22, at 11 a.m. After the president's address Dr. W. G. Alcock will play upon the College organ the three Fellowship organ-work pieces selected for the January Examination, 1923, viz.:

1. Choral Prelude, *I give to thee farewell*, J. S. Bach. (Novello, Book 19, p. 7.)
2. Toccata and Fugue, *The Wanderer* (Fugue only), Parry. (Novello.)
3. *Sposalizio*, Liszt. Arranged by E. H. Lemare. (Schott.)

No tickets are required.

#### THE ANNUAL GENERAL MEETING

Will also be held on the above date at the College, at 11.45 a.m.

H. A. HARDING,

Hon. Secretary.

#### E. H. LEMARE

Mr. Lemare paid a visit to London recently—his first for over eight years—and gave recitals at Goldsmiths' College, New Cross, and Westminster Chapel. We regret that absence from town prevented us from renewing acquaintance with Mr. Lemare's fine playing. Reliable report says that he showed all his old mastery, which is another way of saying that he is still in the front rank of the world's greatest organists. His programmes were on familiar lines, mainly owing to requests which it would have been ungracious to ignore. Here is the programme of the New Cross recital:

Toccata and Fugue in D minor (Op. 98) ...	Lemare
Elftentans ...	Bernard Johnson
Réverie in D flat ...	Sandiford Turner
Summer Sketches ...	Lemare
Trauermarsch ...	Wagner
'Canzona della sera' ...	d'Éry
Easter Morn ...	Lemare
Fugue on BACH ...	Liszt

#### LONDON SOCIETY OF ORGANISTS

A West and North-West section of the above Society was inaugurated on May 27 at a meeting held in Armitage Hall, National Institute for the Blind. The president, Mr. Stanley Roper, was in the chair, and set forth the objects of the Society. The hon. secretary of the newly-formed section is Mr. Edward Watson, National Institute for the Blind, Great Portland Street, W. 1.—At a recent meeting of the Epping Forest branch of the Society, Mr. G. D. Cunningham gave a brilliant organ recital on the recently enlarged organ in South Woodford Congregational Church. The collection (£6 5s.) has been sent to the Westminster Abbey Restoration Fund. Afterwards Mr. Stanley Roper gave an entertaining address.

#### ORMSKIRK RURIDECANAL CHOIR UNION

After a lapse of fifteen years the annual Festival of the Ormskirk Ruridecanal Choir Union was successfully revived on June 7, when a Festival Service was held in the fine old Parish Church at Ormskirk. The combined choir of three hundred and fifty voices, representing the Churches in the Union, took part in singing Dr. James Lyons's *Magnificat* and *Nunc Dimittis* in A and Woodward's anthem, *The Radiant Morn*. The conductor was Mr. John Ball, of Ormskirk, and the organist Mr. W. A. Roberts, of Maghull, hon. secretary of the Liverpool Church Choir Association.

#### NORWICH DIOCESAN CHURCH CHORAL ASSOCIATION

After a lapse of ten years this Association successfully revived its annual Festival at Norwich Cathedral on June 8, about a thousand singers taking part. The *Magnificat* and *Nunc Dimittis* were sung to the setting by Arthur Somervell, and the anthems were Walmisley's *From all that dwell below the skies* and Parry's *Crossing the bar*. The service ended with Part I of *The Creation*, the soprano solos being beautifully sung by the Cathedral boys. Dr. Bates conducted, Mr. Maddern Williams was at the organ, and Mr. Edmund Weeks led the orchestra.

The fine organ erected in King George's Hall, Blackburn, as a memorial to Blackburn men who fell in the war, was opened on May 25 by the Mayor, Alderman Joseph Fielding. M. Marcel Dupré gave two recitals, playing Bach's Prelude and Fugue in A minor and Passacaglia and Fugue, Franck's Pastoral and Chorale No. 2, Widor's Toccata in F and Variations from Symphony No. 6, d'Aquin's *Noël* with Variations, and his own Prelude and Fugue in F minor and G minor, and a couple of improvisations.

The organ at St. Margaret's, Anfield, Liverpool, has been rebuilt by Messrs. Rushworth & Dreaper. The following is the specification:

GREAT ORGAN									
Fl.					Fl				
Double Open Diapason	...	...	...	16	Harmonic Flute	...	...	...	4
Open Diapason	...	...	...	8	Twelfth	...	...	...	2½
Flute à Pavillon	...	...	...	8	Fifteenth	...	...	...	2
Höhl Flöte	...	...	...	8	Mixture	...	...	3 ranks	—
Stopped Diapason	...	...	...	8	Trumpet	...	...	...	8
Gamba	...	...	...	8	Clarion	...	...	...	4
Principal	...	...	...	4					
SWELL ORGAN									
Bourdon	...	...	...	16	Fifteenth	...	...	...	2
Open Diapason	...	...	...	8	Mixture	...	...	3 ranks	—
Liedlich Diapason	...	...	...	8	Contra Trumpet	...	...	...	16
Keraulophon	...	...	...	8	Cornopean	...	...	...	8
Salicional	...	...	...	8	Oboe	...	...	...	8
Vox Angelica	...	...	...	8	Vox Humana	...	...	...	8
Principal	...	...	...	4	Clarion	...	...	...	4
TREMULANT									
				Octave	...	Acting also			
				Sub-Octave		through			
				Unison Off		Unison Couplers.			
CHOIR ORGAN									
Clarabella	...	...	...	8	Harmonic Piccolo	...	...	...	2
Gamba	...	...	...	8	Clarinet	...	...	...	8
Dulciana	...	...	...	8	Orchestral Oboe	...	...	...	8
Liedlich Flöte	...	...	...	4	Tuba	...	...	...	8
Sub-Octave.									
PEDAL ORGAN									
Double Open Diapason	...	...	...	32	Violoncello	...	...	...	8
Open Diapason	...	...	...	16	Mixture	...	...	3 ranks	—
Violone	...	...	...	16	Trombone	...	...	...	16
Bourdon	...	...	...	16					
ACCESSORIES									
6 Thumb Pistons to Great Organ.									
6 Thumb Pistons to Swell Organ.									
4 Thumb Pistons to Choir Organ.									
1 Reversible Thumb Piston for 'Great to Pedal' Coupler.									
6 Pedal Pistons to Pedal Organ.									
6 Pedal Pistons acting on Swell Pistons.									
1 Reversible Pedal Piston for 'Great to Pedal' Coupler.									
1 Stop connecting Great and Pedal Pistons.									
Lever Swell Pedal to Swell Organ.									
Lever Swell Pedal to Choir Organ.									

The wind is generated by a 'Discus' Rotary Blower actuated by a 7½ h.p. Electric Motor.

A new organ, built by Messrs. P. Phipps & Son, of Oxford, was dedicated at Littlehampton Parish Church on June 1. The instrument has three manuals and twenty-nine stops. Mr. Stanley Roper gave a short recital at the dedication, and another later in the day, his programmes including Franck's Choral No. 3, Karg-Elert's March on 'Now thank we all,' Elgar's Imperial March, Rheinberger's D minor Sonata, and Parry's March from *The Birds*.

Messrs. Rushworth & Dreaper have just built a two-manual organ for St. Luke's Church, Walton, Liverpool—seven stops on the Swell, seven on the Great, three on the Pedal, and a very convenient set of fourteen pistons.

The Aberdeen Bach Society gave a fine programme on May 31—two of the 'Mystical Songs' of Vaughan Williams, a group of airs from Bach's cantatas and the chorale *Jesu, Joy of man's desiring*, and the *Missa Brevis* of Palestrina. The soloists were Miss Margaret Shackle, Miss Bella Wright, and Mr. Hugh Munro. Mr. Albert Adams conducted the Bach and Mr. Willan Swainson the Palestrina. Mr. Swinson also played Chorale Preludes by Bach, Scheidt, Böhm, Pachelbel, and Buxtehude.

The friends of Mr. Watkin Mills will be interested to hear that he has been appointed choirmaster and soloist of Knox Church, Toronto, his wife co-operating as organist. Mr. Mills leaves Winnipeg after seven years' work at Broadway Methodist Church, where (the *Winnipeg Evening Tribune* tells us) he has built up a choir of rare excellence. Mrs. Watkin Mills studied the organ with Dr. Alfred King, and later with Dr. Charles Macpherson. At the R.A.M. she was a pianoforte pupil of Mr. Frederick Corder.

M. Marcel Dupré has been engaged to give recitals at Lincoln Cathedral on Wednesday, July 5, at 3 and 8 p.m., in aid of the Cathedral Restoration Fund.

A well-attended Hymn Festival was held at St. Mary's, Kettering, on May 22, conducted by Mr. Geoffrey Shaw, with Mr. S. J. Loasby at the organ. At a meeting held later in the day Mr. Shaw gave an address on the reform of Church music, and an interesting discussion took place. As a result a branch of the Church-Music Society is being formed, Mr. S. J. Loasby, the organist of the Parish Church, being the secretary.

A carillon of thirty-one bells, made by Taylor & Co., of Loughborough, has been installed at Mostyn House School, Parkgate, Cheshire, as a memorial to old boys who fell in the war. The carillon was dedicated on Ascension Day by the Bishop of Chester. Before the ceremony Mr. W. W. Starmer gave a lecture on carillons, illustrations being played by M. Antoine Nauwelaerts, the Bruges carillonneur.

At St. Aidan's, Leeds, on May 31, the Leeds New Choral Society gave a Bach evening, singing the *Magnificat* and the cantatas *My spirit was in heaviness* and *Christ lay in death's dark prison*. Each work was preceded by some helpful notes read by the Vicar of St. Aidan's. The soloists were drawn from the rank and file of the choir. Mr. W. Hartley, of Selby Abbey, was at the organ, and the indefatigable Mr. Matthias Turton conducted.

The Church-Music Society has just issued a penny four-page pamphlet of 'Suggestions for Conducting a Festival Evensong with Combined Choirs.' The suggestions are all extremely practical, and deal with some points in organization that are often overlooked with unfortunate results. A useful feature is a list of recently published books on Church music.

We congratulate Mr. Chastey Hector, organist and choir-master of Brighton Parish Church, on having obtained the degree of Mus. Doc., Oxford. The Parish Church Choir and a few friends have shown their regard for Dr. Hector by presenting him with his academic hood and an illuminated address.

The Welbeck Abbey Oratorio Choir, a hundred strong, sang the *Hymn of Praise* on Whitsun-day afternoon. The soloists were Mrs. Dorothea Rogers and Mr. A. S. Burrows, with Mr. Horace Fulford at the organ. Mr. Harry Minchin conducted.

Mr. James Hodgson has just completed forty-eight years of duty as organist of Huyton Parish Church, and the congregation has shown its appreciation of his services by presenting him with an address and a cheque for £400.

In our June issue we mentioned an appeal made by Sir Frederick Bridge at a City Temple recital on behalf of the Organists' Benevolent League. We now hear that the result was a collection of £42 10s. Good!

The University of Toronto has conferred the degree of Mus. Doc., *honoris causa*, on Mr. Frederick Mouré, organist of the University.

Mr. J. Kendrick Pyne, organist of Manchester Town Hall and University and Lecturer on Church Music, has received the degree of Master of Arts from Manchester University.

#### ORGAN RECITALS

Mr. Paul Rochard, Kendal Parish Church (an Elgar programme)—Imperial March; Prelude to Part 2, 'The Apostles'; 'Pomp and Circumstance' March, No. 4; Morning, 'Caractacus'; March in G minor.

Miss Ada Petherick, St. Mary-le-Bow—Toccata and Fugue in D minor, *Bach*; 'Sleepers, wake!' *Bach*; Epilogue, *Willan*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn—Toccata and Fugue in C, *Bach*; Sonatas Nos. 1 and 3, *Mendelssohn*.

Mr. W. J. Lancaster, Bolton Parish Church (for Organists' Benevolent League)—Fantasia and Toccata in D minor, *Stanford*; Légende, *Dvorák*; Cantilène, *Vierne*; Prelude on 'Komm, Gott, heiliger Geist,' *Bach*.

Mr. Albert Orton, St. Stephen's, Bayswater—March in D, *Beethoven*; Pastoral Sonata, *Rheinberger*; Introduction and Passacaglia in D minor, *Reger*.

Mr. Patrick A. Black, Dumbarton Parish Church—Sonata No. 6, *Mendelssohn*; Psalm-Prelude No. 3, *Howells*; 'Schiller' March, *Meyerbeer*.

Rev. E. A. Ingham, St. Anne's, Stanley, Liverpool—Toccata and Fugue in D minor, *Bach*; Caprice in B flat, *Guilman*; Variations on 'Austria,' *Chipp*.

- Dr. Louis A. Hamand, Malvern Priory—Fantasia and Fugue in G minor, *Bach*; Concerto in F, *Handel*; 'Londonderry Air,' arranged by *Hamand*.
- Mr. H. Uttley, National Institute for the Blind—Choral No. 3, *Franck*; *Pascaglia* and Fugue, *Bach*.
- Mr. W. Wolstenholme, St. Lawrence Jewry—Fugue à la Gigue, *Bach*; Andante in D, *Hollins*; Festival Toccata and Fantaisie Rustique, *Wolstenholme*.
- Mr. Laurence M. Ager, Fletching Parish Church—Fugue in E flat and Toccata and Fugue in D minor, *Bach*; Prelude Archaïque, *Hillemacher*; Preludes on 'St. Ann's' and 'Old 104th,' *Perry*.
- Mr. Arthur L. Bates, St. Thomas's Presbyterian Church, Saskatoon, Saskatchewan, Canada—Intermezzo (Symphony No. 6) and Finale from Symphony No. 8, *Widor*; Chorale Preludes by *Bach* and *Karg-Elert*.
- Mr. James M. Preston, Laygate Presbyterian Church, South Shields—Fantasia in F minor, *Mozart*; 'Covenanters' March,' *Hailing*; Fugue à la Gigue, *Bach*; Rhapsody No. 2, *Saint-Saëns*.
- Mr. Herbert Sumson, Christ Church, Lancaster Gate—Sonata No. 1 and 'Dithyramb,' *Harwood*; Imperial March, *Elgar*; Fugue in E flat, *Bach*; Larghetto, *Wesley*.
- Mr. Sidney Smith, St. Nicholas, Chislehurst—Prelude and Fugue in A minor, *Bach*; 'Meistersinger' Overture.
- Dr. Harold Darke, All Saints', Hertford—Overture, 'Berenice,' *Handel*; Psalm-Prelude No. 1, *Howells*; Prelude and Fugue in G major, *Bach*; Prelude on 'Rhosymedre,'  *Vaughan Williams*; Kieff Processional, *Moussorgsky*.
- Mr. C. D. Boulton, St. Paul's, Covent Garden—Toccata and Fugue in F, *Bach*; Sonata in E flat minor, *Rheinberger*.
- Dr. Chastey Hector, Brighton Parish Church—Fugue, Op. 25, *Guildmant*; 'Hosannah!' *Lemmens*; Prelude to 'Parsifal'; 'Bohemesque,' *Wolstenholme*.
- Mr. G. W. Harris Sellick, St. Margaret's, Whalley Range—Prelude (Sonata No. 3), *Guildmant*; Prelude and Fugue in D, *Bach*; Allegro Vivace and Toccata in F, *Widor*.
- Mr. E. T. Cook, All Saints', Hertford—Prelude and Fugue in A minor, *Bach*; Fantasia Pastorale, *Dédat de Séverac*; Rhapsody, *Grace*; Prelude on St. Mary, *Wood*; Prelude and Fugue on BACH, *Liszt*.
- Mr. Allan Brown, Bishopsgate Institute—Sonata No. 1, *Mendelssohn*; Fugue in C, *Bach*; March on a theme of *Handel*, *Guildmant*.
- Mr. Ambrose P. Porter, St. Matthias's, Richmond—Fantasia in F minor, *Mozart*; Grand Pièce Symphonique, *Franck*; Fantasia in E flat, *Saint-Saëns*.
- Mr. Herbert Hodge, St. Mary's, Prittlewell—Villanella, *Ireland*; Fantasia in F minor, *Mozart*. St. Mary-le-Bow, Cheapside—Prelude and Fugue on BACH, *Liszt*; Sonata in E minor, *Merkel*.
- Mr. Bertram Hollins, Bromley Congregational Church (for the Bromley and District Organists' Association)—Toccata in A, *Purcell*; Andante in E, *Wesley*; Three Chorale Preludes, *Bach*; Fugue in G (Pastoral Sonata), *Rheinberger*; Finale (Symphony No. 1), *Vierni*.
- Dr. R. Walker Robson, Christ Church, Crouch End—Introduction and Fugue from Sonata in E, *Merkel*; Chant de Mai, *Jongen*; Sonata in the style of *Handel*, *Wolstenholme*; Psalm-Prelude No. 2, *Howells*.
- Mr. John Pulten, St. Mary's Cathedral, Glasgow—'The Wedge' Prelude and Fugue, *Bach*; Pavane, *Ravel*; Rhapsodie sur deux Noëls, *Ropartz*; Choral, *Jongen*.
- Mr. Cyril G. Church, Holy Cross, Crediton—'Holsworthy Church Bells' and Choral Song and Fugue, *S. S. Wesley*; Allegro con Grazia, *Tchaikovsky*; Villanella, *Ireland*.

## APPOINTMENTS

- Mr. Cecil D. Boulton, organist and choirmaster, St. Paul's, Covent Garden.
- Mr. Mark Franklin, organist and choirmaster, St. John's Parish Church, Sligo.
- Mr. H. Newton Purcell, organist and choirmaster, Keighley Parish Church.
- Mr. H. V. Spanner, organist and choirmaster, St. Michael and All Angels, Blackheath.
- Mr. Herbert W. Sumson, organist and choirmaster, Christ Church, Lancaster Gate.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players.*

- Young vocalist wishes to meet pianist, preferably West London, for mutual practice; also another vocalist for duets, &c.—C. M. M., c/o *Musical Times*.
- Violinist with extensive library of classic and modern Sonatas would like to meet a pianist for mutual study. Also a 'cellist to meet in trios, Middlesbrough district.—'STACCATO,' c/o *Musical Times*.
- Mezzo-contralto, some professional experience, would like to join party or operatic society for study.—M. H., c/o *Musical Times*.
- Pianist (male), enthusiastic, desires to join orchestra or concert party. S.E. district preferred.—G. D., 113, Crampton Road, S.E.20.
- Accompanist (male), good pianist, wishes to meet vocalist or instrumentalist for mutual practice. N. London preferred.—A. BIGGS, 10, St. Edmund's Terrace, N.W.8.
- Amateur dance quartet requires a pianist and drummer to join violinist and clarinettist for practice.—Write, A. MORRIS, 92, High Road, Chiswick.
- Young gentleman violinist would like to meet pianist, mutual practice. Must be enthusiastic; same sex.—1, St. Mark's Terrace, Easton, Bristol.
- Violinist required for mutual practice one evening weekly, S.E. district.—A. N., 236, Malpas Road, S.E.4.
- Amateur instrumentalists, all parts, required in orchestra at Cricklewood. Rehearsals Tuesdays, and Sunday service.—Write, M. E., 93, Chichele Road, Cricklewood, N.W.2.
- Young violinist wishes to meet good accompanist (lady or gentleman) with view to mutual practice. Lewisham.—W. Y., c/o M. THOMPSON, 8/9, Talbot Court, E.C. 3.
- Hammersmith Orchestral Society. Advanced amateurs (all instruments, strings and wind) desirous of gaining experience with a symphony orchestra playing the best classical and modern music are invited to apply for membership. Rehearsals begin September 14. HON. SEC., 20, Castelnau Gardens, Barnes, S.W. 13.
- Violist would like to join quartet, &c., in S.W. district.—Address, 'VIOLA,' 6, Hauberk Road, S.W. 11.
- Accompanist, experienced, moderate sight-reader, offers his services to an amateur or P.S.A. Orchestra.—'REX,' 411, Halton Mansions, Canonbury, N.1.
- Young gentleman (pianist) is desirous of meeting 'cellist (lady or gentleman) for mutual practice at Bristol. Clifton district preferred. A love of classics a *sine qua non*.—Write, R. A., c/o *Musical Times*.
- Pianist (gentleman) desires to meet a violinist and 'cellist (either sex) for mutual practice.—H. C. LIGHTEN, 5, Churston Avenue, Upton Manor, E.
- Violinist (young lady) would like to meet pianist or another violinist. Knowl., Bngm.—FAIRFAX, c/o *Musical Times*.
- Keen lovers of music are cordially invited to join the East London Orchestral and Choral Society. Patrons: Madame Elsa Stralia, the Mayor of Stepney, Isador Epstein, Esq., &c.—For full particulars please write SECRETARY, E. L. O. S., 98, Whitechapel Road, London, E.1.
- Wanted for trio, 'cellist for mutual practice, standard, Beethoven, Gade, Hurlstone trios.—Apply SEC., 17, Curzon Street, Wolverhampton. Also members wanted for new Y.M.C.A. amateur orchestra.—Apply, Y.M.C.A., Lichfield Street, Wolverhampton, or above address.
- Pianist (twenty) would like to meet instrumentalist (male) for mutual practice. Pendleton district, Manchester.—H. B., c/o *Musical Times*.
- Young soprano and bass-baritone anxious to meet contralto and tenor for studying four-part songs, &c. North London preferred.—W. E. WHITE, A.R.C.M., 2, York Terrace, Cedar Estate, Enfield.

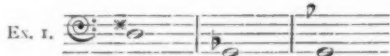
[Will C. M. M. kindly send her address? It has been mislaid, and a letter awaits her.—ED., M.T.]



## Letters to the Editor

## DID VIADANA USE FIGURES?

SIR,—It is well known to all students of the early history of the *Bassus continuus* that Viadana's basses are, to all appearance, entirely unfigured, and that no mention of figures is made in the twelve Rules embodied in his preface to the famous *Centi Concerti*, 1602, the nearest approach to figuring being in the use of ♯ and ♭, to indicate a major and minor third respectively, the accidental being placed slightly to the left of the note (not immediately above it, as in later basses) and exactly a third, or, occasionally, a tenth above it, as:



Such, at least, was the intention, though by the carelessness of the printer (and, perhaps, of Viadana himself) these accidentals were very often in the wrong place, and, as often, omitted altogether.

I am, however, firmly convinced that Viadana's use of accidentals (other than those sharpening or flattening the bass note itself) was somewhat wider than is generally supposed. This belief was founded, in the first instance, on the following passage from the Concerto *Peccavi super numerum*, for *Cantus solus vel tenor*:

Ex. 2.

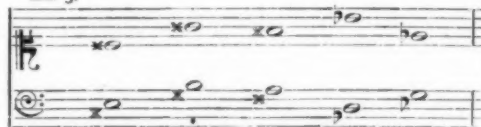


It will be observed that the voice moves in sixths with the four bass notes provided with accidentals, and also that not one of the accidentals is correct, according to the usage just described, except the one over the crotchet *g*, indicating ♭, the passage being in D minor.

I will deal first with the ♯ prefixed to the penultimate bass note. Here the case seems clear.

Adriano Banchieri, in his *L'Organo Suonarino*, 1605, tells us that ♯ or ♭, placed to the left of the bass note and a third below it (as the inversion of a sixth above it), indicates an accidentally major or minor sixth (or thirteenth) respectively, and gives the following example:

Ex. 3.



Alla Sesta o. 13.

Galeazzo Sabbatini, in his *Regola facile*, &c., 1628 (2nd ed., 1644), mentions this usage, but adds that it had already become practically obsolete. There can, I think, be no doubt that this explains the ♯ in the passage from Viadana, the more so as there are several other passages, to be quoted presently, where a ♯ preceding the bass note corresponds with an accidentally sharpened sixth in the voice parts.

I will, for the moment, quote only the following one (omitting the irrelevant voice parts) from the Concerto

*à voce pari* (Cantus, Altus, Tenor, Bassus), *Sanctorum meritis*:

Ex. 4.



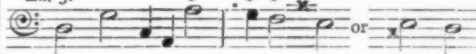
This looks as if Viadana placed the accidental a sixth above the bass instead of a third below it (according to the usage mentioned by Banchieri and Sabbatini), though, even on this assumption, the ♯ is not quite in place, being exactly a fifth above the bass. It would, however, be unsafe to draw any decided inference from the position of an accidental which may, as likely as not, be due to the carelessness of the printer. It is nevertheless significant that, in all the instances in which I have found a ♯ in the bass to correspond to a sixth in the voice parts, the ♯ has always been either above the bass note (to the left of it) or immediately in front of it, never below.

To return to the example from Viadana (Ex. 2), the first three accidentals remain to be accounted for, or rather the first and third.

They may, of course, be misprints pure and simple, but I think it highly improbable, because in all the Concertos of Viadana which I have scored, though accidentals are constantly omitted in the *Bassus continuus*, they are very rarely wrongly inserted. My own belief is that Viadana wrote not ♯ but 6. At that time the letter 6 was still very commonly used instead of ♭, and would be even more easily confused with the figure 6.

My conjecture, therefore, is that Viadana wrote the bass as follows:

Ex. 5.



A careful examination of all the hundred and forty-six *Concerti* of Viadana contained in Stein's reprint of 1613 (Brit. Mus. D 212, c.) has yielded the following further examples, both of ♯ as an indication of an accidentally sharpened sixth, and of 6 as an indication of a diatonic sixth, either major or minor.

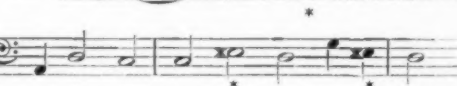
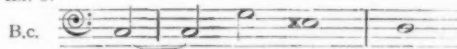
In several cases the verification of the significance of the ♯ and 6 in question has not yet been possible, owing to the fact that the copy of the *Concerti* in the British Museum lacks the tenor part-book, and I have not yet been able to obtain a transcript of the one belonging to the 1626 edition preserved in the National Library at Paris. Nevertheless, I think it is better to include these doubtful examples, which I hope shortly to be able to verify.

## EXAMPLES OF ♯ AS INDICATION OF A SHARPENED SIXTH 1)

1) The ♯ is, in every case, given in exactly the position which it occupies in the printed copy, though, theoretically, it should be either a sixth above or a third below the note, on the left of the same.

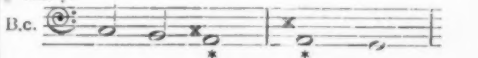
*Avi Sancta Maria* (Tenor solus). B.c. xxxviii., bars 15 & 37.

Ex. 6.



*Salvum me fac* (2 Basses). B.c. lxxvii. (12 bars from end). (Bassus 1 in missing Tenor part-book.)

Ex. 7.





*O Pater, O Franciscus* (2 Tenors and 2 Basses). B.c. cxxviii.

Ex. 8.

Ten. 1.

Ten. 2 (conjectural).

B.c.

*Lauda Sion* (2 Tenors and Bass). B.c. xevii. (5 bars before section in 3-2 time.)

Ex. 9.

Ten. 1.

Ten. 2 (conjectural).

B.c.

*Tria sunt munera* (2 Tenors and Bass). B.c. cii., bar 4.

Ex. 10.

Ten. 1.

B.c.

2) G sharp presumably either present in the missing second tenor part, or, in any case, to be included in the accompaniment.

*Sub lauro praedidium* (Cantus and Altus). B.c. liii., ad fin.

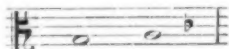
Ex. 14.

Cantus.

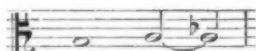
Altus.

B.c.

As the *Cantus* part shows, ♯ here indicates a  $\frac{6}{4}$  chord preceded by  $\frac{5}{3}$  (or  $\frac{5}{2}$ ). One would here have expected, either the ♯ to be on the right of the note :



or else the notation :



but, if Viadana wrote a 6 on the right of the bass note, the printer, mistaking it for a ♯, may easily have put it on the side on which he was accustomed to see it. In this, as in the preceding example, the ♯ denotes  $\frac{6}{4}$ , not  $\frac{6}{3}$ .

*O dulcis Amor Jesu* (2 Cant., Alt., and Bassus) B.c. cxxvii., ad init.

Ex. 11.

Altus.

B.c.

## EXAMPLES OF ♯ AS INDICATION OF A DIATONIC SIXTH

MAJOR OR MINOR (the unverified ones first).

*Hunc praeclearum* (Tenor solus). B.c. xxix. (5 bars from end).

Ex. 12.

B.c.

*Ave hastia salutaris* (Ten. solus). B.c. xxxvi. (bar 10).

Ex. 13.

B.c.

3) The ♯, denoting the major third, should, of course, be in the space above, instead of beside the note.

4) ♯ here =  $\frac{6}{4}$  followed by  $\frac{5}{3}$ , though the ♯ over the following *d*, denoting the major third, is omitted. This omission was constantly due to carelessness, but the ♯ over the dominant was also generally omitted (as we see from the *Concerti* in 3 and 4 parts) when the major third on the dominant was preceded by a suspended fourth, as in Ex. 10 above.

*Montes Gelboae* (Cantus and Bassus). B.c. lvi. (bar 22).

Ex. 15.

*Ibid., ad fin.*

Ex. 16. &c.

In both the above Exx. the ♯ denotes  $\frac{4}{3}$ , and, in both, the absence of the ✕ after it, unless, as so frequently, due to carelessness, suggests a  $\frac{4}{3}$  suspension, as mentioned above.

*Verbum iniquum* (Altus and Bassus). B.c. lxi. (11 bars from end).

Ex. 17.

This example is identical, so far as the ♯'s and the ✕ (at †) =  $\frac{5}{6}$  are concerned, with Ex. 2 from *Peccati super numerum*, in which the ♯ over the crotchet *g* (here omitted) is present.

*Fili quid fecisti* (Cantus, Altus, and Bassus). B.c. xcii. bar 20.

Ex. 18.

It is strange that there is no indication of a sixth over *g*†, but the omission is probably due to carelessness, as in the previous example.

Two things are now clear: (1) that Viadana used ✕ to indicate an accidentally sharpened sixth, and that it was probably his intention to place the ✕ (in most cases, at any rate) a *sixth* above the note, rather than a *third* below, as prescribed by Banchieri and Sabbatini; and (2) that the cases in which ♯ over the bass corresponds with the presence of a sixth in the voice parts are too numerous to admit of the possibility of their being pure misprints. Therefore, either Viadana used ♯ (contrary to any usage known to have existed) to indicate a diatonic sixth, *major* as well as *minor*; or else, as I have suggested, he wrote 6 which was mistaken by the printer for ♯. We have abundant evidence that Viadana was not a careful corrector of proofs, and it is not, therefore, particularly astonishing that he should not have noticed the mistake.—Yours, &c.,

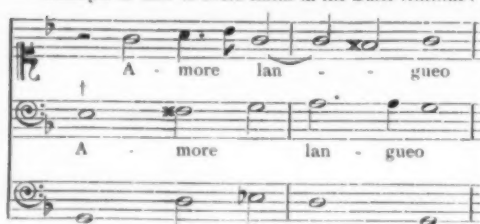
F. T. ARNOLD.

P.S.—A very interesting comment on the rare occurrence of  $\frac{5}{6}$  (a sixth above, or a third below the bass), to denote an accidentally sharpened sixth, is afforded by the following passage from the *Dialogo musicale* (an imaginary dialogue between the author and a friend), which is added in the second edition of 1611 of Banchieri's *L'Organo suonarino* (Brit. Mus. K. 4 i. 2). After explaining the use of  $\frac{5}{6}$  and  $\frac{7}{8}$  a third above the bass (to denote a major or minor third or tenth), Banchieri proceeds:

'And, to satisfy some curious critic, know that such accidentals cause the same alteration in sixths; however, in a Concerto for two or three voices, even though the vocal bass make a sixth with the upper part, modern organists and composers (the intelligent ones for the most part), in such an event, insert, in the instrumental *Basso continuo*, a fifth below the vocal bass, in which case cognizance is taken only of the tenth between the instrumental bass and the vocal soprano, and the vocal bass will be a middle part, and no cognizance is therefore taken of altered sixths.'

April 23, 1922.

\* Example of how to avoid sixths in the *Basso continuo* :



† Misprint for G (?).

*Hodie nobis coloratus* (2 Cant. 2 Bys.) B.C. cxliii. (bars 23, 24 from end).

\* \* Misprint for E (?).

N.B.—Bassus 1 is in the missing Tenor part-book.

[The above letter was unavoidably held over from our June issue.—ED., M.T.]

#### TRINITY COLLEGE EXAMINATIONS IN INDIA

SIR,—In a report dealing with the activities of Trinity College of Music, which appeared on page 204 in the March number of the *Musical Times*, reference is made to the College local examinations, and to the fact that emphasis had recently been laid 'on their real value as a guide and test from the teachers' point of view.' Dr. Creser, who had recently returned from his tour in India and the Malay Straits, is mentioned as adding his testimony to the above. He is quoted as having stated that 'there are young ladies in India who have passed our [Trinity College] examinations, who play the music of the great masters with intelligence and brilliance.' I have been teaching at Calcutta for a number of years, and have seen a good deal of this examination system and its results. I may say that I am unable to agree with the view that it possesses any educational value. On the contrary, I am strongly of the opinion that these examinations have the effect of obstructing all progress in musical education, and that they are actually responsible for its very low standard in India.

The authorities of Trinity College do not require that the candidates should have received any definite amount of musical education, or that they should have studied any regular course under qualified teachers, before being considered eligible to appear for an examination. All that they concern themselves with is that the candidates should play properly the two (or three) pieces set for the particular examination. If the examiner is satisfied with the performance of these test-pieces (and, probably, with the answers given to a few elementary questions) a certificate of efficiency is awarded, regardless of the fact that a whole year or more may have been given to the study of them, exclusive of any others.

There is no inducement to the teachers—the majority of whom are very poorly qualified, generally having been trained themselves on the same system—to depart from the easiest course of merely teaching the pieces (or parts of pieces) set for the examinations. It is not to be wondered

'The middle part makes a sixth with the soprano, and, as the two vocal parts have below them the fifth in the *Basso continuo*, cognizance of the tenth, and not of the sixth as well, suffices for the organist, a rule of much importance and facility and utility in practice.'

Viadana, however, does not seem (in the *Cento Concerti* at least) to have made much use of this device for avoiding an imperfect cadence by the insertion of the dominant in the B.C. below the supertonic in the vocal bass. The best example that I have hitherto succeeded in finding (in which, as it happens, no accidental is required) is the following :

at that the result—in India, at any rate—is that certificated musical ignoramuses are legion.

As regards Dr. Creser's remark quoted above, this conveys a wrong impression, and would lead one not cognizant with the facts to suppose that these 'young ladies' he refers to have received a sound education in the music of the great masters, and are really capable of interpreting it 'with intelligence and brilliance.' It would have been more accurate if he had said '... who play two pieces, or parts of pieces, of the great masters ...' adding, 'after at least one year's exclusive study of them.'

With regard to the State recognition referred to in the above report, I can say that in Bengal, at any rate, it has not been accorded, and is not likely to be. Indeed, I happen to know that responsible educational advisers of the Government have strongly condemned the Trinity College system.—Yours, &c.,

S. M. EVERETT

(Honorary Pianoforte Professor,  
Calcutta School of Music).

Calcutta.

March 30, 1922.

SIR,—I am obliged by your courtesy in giving me the opportunity for replying to the above letter in the same issue of the *Musical Times* as that in which it appears.

I feel that to reply at all to such grotesque misstatements is paying the writer of the letter an altogether undeserved compliment; nevertheless, in order that those interested may not even temporarily be misled by these assertions, it is perhaps well to say a few words in answer to them.

In the very lowest grades of our Practical examinations—'First steps' and 'Preparatory' divisions—Technical Exercises, Scales, two Studies, and two Pieces are required; in the 'Preparatory,' Ear-tests in addition to the foregoing.

From the Junior grade upwards, the requirements include two Studies, two Pieces, Scales and Arpeggios, Sight-Reading, Ear-tests, and Questions on the Grammar of Music—the latter from the Intermediate Grade, comprehending Intervals and Modulation, and in the Senior and Higher Local Grades, Form also.

I enclose copies of our syllabuses for your inspection, in the hope that you may be sufficiently interested in the matter to see chapter and verse for yourself. But as our Examinations are so widely known, it really seems scarcely necessary for me to say in unqualified contradiction of what Mr. Everett has stated, that Trinity College does not under any circumstances whatever grant Certificates for playing two (or even three!) pieces alone, however perfectly these may be rendered. The requirements as specified are rigidly insisted on, and the Examiner neither has authority to omit, nor does he omit, any of these on any occasion.

Mr. Everett is therefore on the horns of a dilemma. Either he has not examined the syllabuses of Trinity College, and consequently is open to the charge of making statements without verifying their correctness, or, on the other hand, if the syllabuses have been consulted, then the writer is convicted of putting forward as true that which he knows to be false!

Certainly we 'do not require that the candidates should have received any definite amount of musical education, or that they should have studied any regular course under qualified teachers before being considered eligible to appear for an examination.' No examining body in music does this. It would be obviously impossible in the case of candidates at Local Examinations, and without doubt extremely difficult for Higher Examination candidates to meet such requirements.

We hold, and rightly, that the mere fact of passing the examination entered for is sufficient evidence that the student has received instruction from a teacher who is, to that extent at least, competent to impart it.

Clearly, Universities which have a curriculum for their Degrees, or Institutions which examine their own students, are on a different plane, and need not here be considered.

Into the merits or demerits of the examination system in general, and of Trinity College in particular, I do not propose to enter. It is late in the day to do so. Examinations have come to stay, and a teacher who ignores this fact will not be in the van of success.

Mr. Everett apparently does not know that the official certificates in music of the Education Department of the Punjab and of Madras are those of Trinity College; and other instances of the same kind within the Empire can be named. But as I am dealing with India alone, I confine myself to that country.—Yours, &c.,

E. F. HORNER

(Director of Examinations,  
Trinity College of Music).

#### ORGANISTS' CONTINENTAL TOUR

SIR,—May I, with your permission, advocate the desirability of organizing a Continental tour this summer for the members of the various societies of organists and other musicians. The professional musicians in this country are mainly organists, and opportunity for forming a party with a view to visiting foreign countries, friendly intercourse with foreign musicians, seeing the haunts and birthplaces of great musicians, and inspecting the principal foreign organs is not one lightly to be turned aside. Such a visit, apart from being a pleasant holiday, would have distinct educational value. Compared with my own previous visits to the Continent in pre-war times, I found last year in a visit to Austria that the passport and customs regulations were somewhat troublesome, but this year I understand things are better. Visas have been abolished in several countries. Owing to depreciation of the currency, travelling, &c., beyond Switzerland into Austria, Bavaria, and Germany is cheap. I would suggest the following: Lausanne, Interlaken, and Zurich, Munich, Salzburg, Vienna, Prague, Dresden, Leipzig, Weimar, Eisenach, and the Rhine.

A most enjoyable tour could be organized, and the cost need not be great. For instance, a return ticket to Lausanne costs £8 10s. Besides the foreign musicians there are usually English Church organists in these centres, and I am sure they would welcome their brothers from the old country. Let those interested write to their Societies and Unions, and get them to move and co-ordinate with the

London Society of Organists. No time should be lost, as passports would have to be got. Personally I should be very glad to help in any way.—Yours, &c.,

'Sandon,' 57, Bexley Road, HERBERT WESTERBY,  
Erith, S.E.

#### 'PIZZETTI AND BEETHOVEN'

SIR,—A friend has sent me the letter of Mr. Percy A. Scholes, published under the title of 'Pizzetti and Beethoven,' in the *Musical Times* of June 1, 1922.

Permit me to forward, together with the original, a translation of a letter written in order to clear up the facts alluded to by Mr. Scholes. This letter has been sent to some Italian musical papers (*Il Pianoforte*, of Turin, &c.), and has been published by them:

Florence, February 25, 1922.

SIR,—In the documents of the first Italian Congress of Music, which met at Turin last autumn, are repeated the words which M. Orefice pronounced against Pizzetti's lecture on 'The Musical Institute in Italy.' On page 88 we read:

'In order to show how Pizzetti understands musical culture, the orator states that in 1918, as a member of commission of the Liceo Musicale at Bologna, he had to examine a pupil of Pizzetti's whose name he can give—Mario Castelnuovo-Tedesco. Among other examinations, there is one of extempore reading of an orchestral score. M. Alfano gave Castelnuovo the score of the *Eroica*. Orefice objected, because he said that this composition was—and certainly ought to be—known to Castelnuovo, but to his great surprise they assured him that he did not know it at all.'

M. Orefice in good faith made a great mistake in what regards myself. It is quite possible that the third Symphony of Beethoven, which I knew perfectly well, was part of the reading tests, and that perhaps it was given to some other pupil in that session. But I was asked to read the Symphony in G minor of Mozart, and as I considered it my duty to declare that I knew it well, they gave me to read at first sight the score in MS. of the *Ombra di Don Giovanni* of M. Alfano.

I remember these circumstances perfectly clearly; but for the public I wished to have the fact confirmed by M. Alfano (who presided at the commission of examination) and I received the following reply:

DEAR MR. CASTELNUOVO-TEDESCO.—I remember perfectly well that in your examination for the diploma here in 1918, you were indeed given the Symphony in G minor (orchestral score) of Mozart, and then the orchestral score of second Act of my *Ombra di Don Giovanni*. With regard to the *Eroica* I also remember distinctly that it was never given to you, and that you were not asked any questions about it.—Yours, &c.,

FRANCO ALFANO.

As your periodical has been among the promoters of the Congress, I should be glad if you would publish this letter. In the meantime accept my best thanks.—Yours, &c.,

MARIO CASTELNUOVO-TEDESCO.

In order to clear up the other points alluded to in the *Musical Times* I may add that I have studied in the Royal Musical Institute at Florence with M. Pizzetti, but that I have taken the examination of diploma in composition as an external student at Bologna in 1918.

I am sure that for the sake of truth you will publish the above statement.—Yours, &c.,

Via Martelli F., MARIO CASTELNUOVO-TEDESCO,  
Florence, Italy.

June 13, 1922.



## THE LIFE AND WORK OF R. L. PEARSALL

SIR,—Will you kindly allow me the use of your columns to make a request? For some six or seven years I have been gathering material for an account of the life and work of Robert Lucas Pearsall. I have been especially fortunate in some respects in securing original MSS., &c., but wish to make my essay as complete as possible.

For this reason I should be glad to hear from any of your readers who may possess any MSS., either in music or letters, or any early publications such as those by Goulding, D'Almaine & Co., Messrs. Schott, &c., if they would send me particulars. I might mention that several of these early publications appear under the initials only, R. L. P., in which way Pearsall often signed his letters.—Yours, &c.,

HUBERT W. HUNT

14, Belgrave Road, Bristol. (*Musical Director of the Bristol Madrigal Society*).  
May 18, 1922.

## 'THE BALLAD IN AMERICA'

SIR,—It is curious to see how a certain kind of mind works when brought into contact with one that has different standards from it. Because I do most certainly not consider the songs of Charles Wakefield Cadman anything higher than the salad of commonplace and cliché that is turned out by the ton by English ballad purveyors, Mr. Porte thinks that perhaps I, being a modernist (!), despise anything so weak as melody. By what process of reasoning he reaches this alarming conclusion I cannot think. Why in the name of Baphomet Mr. Porte should be waiting for a 'general verdict' on my Sonata as good as that received by Cadman's work I cannot think: any way, it is very nice of him to say so, but again I cannot see what conceivable connection exists between my first Pianoforte Sonata (*ci sono tre!*) and American song recital programmes.

Now for Mr. Porte's 'white Englishmen and white Americans': I am sorry that your space should be taken up with ethnological details, but nonsense cannot expect to go unchallenged merely because it appears in a musical paper. Of 'white Americans' (I am told by well-informed Americans themselves), the number of those of other descent than British now greatly exceeds those of the latter and includes specimens of every race in Europe. Are all these your 'cousins'? 'White Englishmen' is an expression that interests me. Are there other colours in stock? Men from Persia and India, like myself, are of course quite accustomed to the perennial display of indecent ignorance which calls us 'black men.' Someone once congratulated me—it was an Englishman, of course—on being a 'compatriot of Coleridge-Taylor!—Yours, &c.,

175, Clarence Gate Gardens, KAIKHOSRU SORABJI.  
Regent's Park, N.W.1.  
May 31, 1922.

P.S.—I observe that your excellent Viennese correspondent, Paul Bechert, whom I had the pleasure of meeting, after having referred to me with some approach to accuracy as a Persian in the *Musical Courier*, now speaks of me as being of the left wing of British music! It ought not to be necessary now for me to insist on the fact that neither by race, ideals, thought, aims, or method have I anything whatever in common with anybody whatever of the modern Englishmen.—K. S.

## PEROSI: A CORRECTION

SIR,—In your last number there appears a passage which calls for correction. It is as follows: 'The eminent composer, Perosi (who is, it appears, about to secede to the Waldese Protestants), &c.—'Musical Notes from Abroad' ('Rome,' p. 439). I have it on good authority that Dr. Perosi is insane, and has been so for some years. Lately he got much worse. Consequently he is at present quite irresponsible for his actions, and I consider it to be taking a very unfair advantage of the unfortunate man if importance is attached to anything he may do. This places the remark of your Roman correspondent in a different light.—Yours, &c.,

Bishop's House, Plymouth,  
June 16, 1922.

A. J. POWER  
(*Precentor of Plymouth Cathedral*).

## Sixty Years Ago

From the *Musical Times* of July 1, 1862:

## THE GREAT HANDEL FESTIVAL AT THE CRYSTAL PALACE

This part was wound up by the laughing solo and chorus 'Haste thee, nymph,' from *L'Allegro*. Mr. Weiss had kindly undertaken to sing the short solo, which was too high for his voice, but he made up with comic vigour for any little deficiency of compass. The male chorus acted well up to its part in the following joyful sounds, but the ladies were deficient in the *vis comica*, and their laugh gave one no idea that they were any of them holding both their sides. It was now half-past three, and no wonder if they required something substantial to support them; it is no laughing matter to sing for two hours and a half without nourishment.

MANCHESTER.—On June 18, a concert took place at Henshaw's Blind Asylum, under the direction of Mr. Hiles, the musical instructor of the Institution. During the last half-year, twenty-three concerts, alternately sacred and secular, have been given, at which there have been but few repetitions, proving the ability and perseverance both of the teacher and his blind pupils.

WORCESTER.—The Festival Choral Society appeared in public for the first time as an independent body on June 13, when they performed the *Creation* in very good style. The principal singers were Madame Vining, Mr. Mason, and Mr. Briggs. Pianist, Mr. Tirbutt; harmonium, Mr. Caldicott. The oratorio was conducted by Mr. Done.

## TO CORRESPONDENTS.

CONSCIENCE MONKY.—Received 1s. 6d., being the amount which ought to have been paid for music purchased from us some time since, upon a false representation that it was obtained for a professional musician.

## Sharps and Flats

The more beautifully choirboys sing, the more deadening to true religion do they become. Their very existence as choirboys lends an air of unreality and indevotion to their performances.—*The Rector of St. Ethelburga's, Bishopsgate*.

Where a good and well-trained choir of boys' voices can be obtained, such voices are without doubt peculiarly suitable for rendering the music of the Church.—*The Bishop of Lincoln*.

I play the violin occasionally.—*The Ex-Crown Prince*.

I distinctly saw six people in the stalls.—*G. Bernard Shaw*.

You could have driven a carriage and pair through the stalls.—*Sir Landon Ronald*.

You must expect it if you give oratorio on a hot afternoon at this time of the year . . . People go out playing tennis and in search of other outdoor enjoyment and recreation, and I do not know that I blame them . . . Let the choir come in the winter, and I am sure people will go to hear them.—*Sir Frederick Bridge*.

There is something to be said, on cooler reflection, for the public that day . . . Afternoons and oratorios never go well together . . . All things considered, London did very well in sending six paying people—I am sure there must have been that many—to the stalls.—*Ernest Newman*.

Canterbury has to some extent made amends for the shameful behaviour of London.—*Alfred Kalisch*.

Expressing my opinion as an independent listener, I have no hesitation in saying that the London performance [by the Leeds Choral Union] was the finest that has ever been given.—*Dr. Henry Coward* (conductor of the Leeds Choral Union).

With proper curtailment, up-to-date production, intervals sufficiently long to secure interesting food and drink, and a thorough knowledge of the whole story on the part of the audience, *The Ring* could be made quite a cheery festival.—*A. Corbett-Smith*.

In one case where a story of mine was filmed, if the producer had changed the names of the characters I should not have known that he owed me the cheque he sent.—*Henry Arthur Jones*.

One film producer . . . told me with some delight that when he had finished with a certain play nothing whatever remained of it but the title. The cinema needs to outgrow this state of affairs.—*W. Somerset Maugham*.

The years have gone on, and have found Ornstein out, as they find out all the young fellows—very large town is full of them now—who are geniuses at sixteen, mediocrities at twenty-six, and nonentities at thirty. Nothing is easier than to make a sensation when you are young and your hair is at once a mane and an aureole; the difficulty is to keep it up when the hair begins to fall out.—*Ernest Newman*.

#### ROYAL ACADEMY OF MUSIC

A chamber concert was given on May 22 in the Duke's Hall, the programme of which included some items of more than ordinary interest. It opened with a 'Hymn' composed by Klengel for twelve violoncellos (specially written for the funeral of the late Arthur Nikisch), and played by ten students and two past-students. Later in the programme came two movements from Sir Charles Stanford's Sonata for clarinet and pianoforte—the clarinet part being admirably played by Mr. Patrick Purcell, who also played the clarinet in the first movement from Brahms's Quintet for clarinet and strings, which brought the concert to a close. The other items included songs by Parry, Henschel, Massenet, and Puccini, Bach's Suite in E major for violin (Mr. Jean Pougnet), and pianoforte pieces by Mr. Reginald King (Macfarren Scholar) and Schumann, and a recitation from *The Trojan Women* by Euripides.

A successful meeting of the R.A.M. Club took place on Saturday evening, May 27, when the members and their friends filled the Duke's Hall. An excellent performance of music was provided, which included Bach's Fantasia in D, a group of pieces by Thomas Morley, John Bull, and Couperin, all played in the most delightful manner by Mr. Harold Samuel, a group of French songs in the first part and a group of English songs in the second part, beautifully sung by Miss Amy Evans and as beautifully accompanied by Mr. Harold Craxton, and a series of recitations with musical accompaniment by Stanley Hawley contributed by Miss Lena Ashwell, the pianoforte part being played by Miss Norman Parker. During the evening Dr. Richards, the president, on behalf of the members, thanked those who had so greatly contributed to the success of the evening by their performances, and reminded all present of the rapid approach of the Centenary celebrations, in which the Club would take a prominent part.

A recent event of exceptional interest was the complimentary dinner which the professors of the R.A.M. gave to Mr. Tobias Matthay to celebrate the completion of fifty years' continuous connection with the R.A.M.—as student, sub-professor, and professor. A large gathering of professors, with Sir Alexander Mackenzie in the chair, met for this purpose on Wednesday evening, May 31, at Paganini's Restaurant. In proposing the health of their guest Sir Alexander referred to the fact that in early years the Academy had helped Mr. Matthay, who in more recent years had helped the Academy. Since the time when he, the chairman, was a scholar at the R.A.M. the advance in pianoforte playing by the Academy students had been very great, and to that advance their guest had in no small degree contributed. Unlike many other reformers Mr. Matthay had lived to see,

and he believed also to derive some benefit from, the fruit of his labours. He asked their guests' acceptance of an Address signed by the professors of the R.A.M. which expressed something of the feelings of his colleagues towards him. Mr. Matthay in a speech full of interesting reminiscences referred to his early student days, when Beethoven was regarded as a dangerous revolutionary and the parents of pupils objected to their children studying his music. He also disclosed the fact of his great disappointment when after his period as sub-professor at the R.A.M. he was appointed a professor of the pianoforte instead of harmony, to be a professor of which was at that time his great ambition. Later in the evening he proposed and Mr. Stewart Macpherson replied to the toast of the R.A.M., while the healths of Sir Alexander Mackenzie and Mr. Corder were proposed by Mr. J. B. McEwen, who has recently become a member of the Committee of Management.

#### ROYAL COLLEGE OF MUSIC

There have been two private dress rehearsals of opera in the Parry Theatre this month at each of which the following works were performed: *A Scene from the Pickwick Papers*, by Charles Wood, and *The Shepherds of the Delectable Mountains*, by Vaughan Williams. The rehearsals, which took place on Friday, June 16, and Monday, June 19, were managed, as has now become the custom with operatic work at this institution, entirely by College students. M. J.

#### ROYAL CHORAL SOCIETY

Mr. R. Arnold Grier has been appointed organist to the Royal Choral Society. Mr. Grier, who is organist of St. Peter's, Ealing, was born in 1888, and was open scholar at the Royal College of Music from 1907 to 1910. He has acted as sub-organist to the Royal Choral Society since 1908.

### Music in the Provinces

BEDFORD.—*The Apostles*, performed by Bedford Musical Society at the Corn Exchange on May 18, was a revelation to the music-lovers of the neighbourhood who, it is said, have been talking about it ever since. The performance corrected the current notion that *The Apostles* is for 'crack' choirs only, and that it will never be popular with audiences. Under Dr. Harding the work was performed to admiration, the choral singing being not only technically sound but very expressive. The solo parts were sung by Miss Elsie Suddaby, Miss Dilys Jones, Mr. John Adams, Mr. Reginald Herbert, Mr. Edward Dykes, and Mr. Harold Williams.

BRISTOL.—On May 30 Sir Hugh Allen opened the new club rooms of the Bristol Music Club, and among the pieces of chamber music performed were Schumann's *Phantasietücke* for pianoforte and strings, a Nocturne by York Bowen, and a Rhapsody by John Ireland for pianoforte.

CHATHAM.—At a charity concert on May 24 the Royal Engineers Band played selections from *Eugene Onegin* and Percy Fletcher's incidental music to *Cairo*. Lieut. Neville Flux conducted.

EDINBURGH.—At a chamber concert on May 18 concerted music by Beethoven, Saint-Saëns (Trio in F), Schumann, and Debussy was played, and the violoncellist introduced a Bach Suite in E flat for violoncello unaccompanied.

EXETER.—At the May meeting of the Chamber Music Club an Irish tone-poem for two pianofortes, *Moy Mell*, by Arnold Bax, a Sonata by Mozart for the same combination, and César Franck's Sonata for violin and pianoforte were played, and three Elizabethan songs for mixed voices, by Vaughan Williams, were sung.—On May 30, Dr. H. J. Edwards was presented with a silver salver and cheque by the Very Rev. the Dean of Exeter, on behalf of members of the Oratorio Society, in recognition of his services as conductor for twenty-five years, and as a token of the esteem in which he is held. The occasion was Dr. Edwards's resignation of the post, which has brought general expressions of regret.

FALMOUTH.—At the Roseland chamber concerts on May 27 and June 1, Bach's Sonata in G for violoncello and pianoforte, a Sonata by H. Eccles for the same instruments, Brahms's Pianoforte Trio in C minor, and a *Basso ostinato* for pianoforte were played, and among the vocal solos was Hadow's *Irish peasant song*.

HARROGATE.—At the symphony concert on May 18 Miss Flora McGill was the pianist in Schubert's Pianoforte Concerto, Mr. Howard Carr conducting. The orchestra also played Balfour Gardiner's *Shepherd Fennel's Dance* and *Une Fête Slave* by Glazounov.—On May 25 the Bach Brandenburg Concerto in F, Ernest Farrar's *Lavengro Rhapsody*, and a *Hornpipe* by Norman O'Neill were played.

—On June 1 the Overture was Mackenzie's *Britannia*; Mr. Arthur Haynes was the soloist in Böllmann's *Variations Symphoniques*, and the programme included a Suite arranged by Motil from Gluck's operas.—On June 10 Frederic Lamond gave a recital of Beethoven's early and middle period of pianoforte works, playing, in addition to three Sonatas, the Fantasia, Op. 77, and *Andante Favori*.

LEEDS.—The *Hymn of Praise* was performed on May 18 by the Woodhouse Lane Choir, Mr. H. H. Plant being at the organ and Mr. J. Tinney conducting.

MONTGOMERY.—The second annual county musical Festival was held at the Pavilion, Newtown, on May 18, under the direction of Mr. J. M. Nicholas, county organizer of music. The programme included Bach's *Blessing, Glory, and Wisdom* and Schubert's *Unfinished Symphony* in the afternoon, and *Elijah* in the evening.

NEWTOWN (MONTGOMERY).—A choir of twelve hundred voices, drawn from every town and village in the county, sang *Elijah* on May 18, with full orchestra, the conductor being Mr. J. M. Nicholas, county organizer of music.

OXFORD.—On May 20 the London Chamber Orchestra, conducted by Mr. Anthony Bernard, played in Christ Church Hall five *Ayres for the Theatre* (Purcell), a Bach Concerto in D minor (with Dr. H. G. Ley at the pianoforte), Holst's Suite in C, and two Dances by Debussy. The Cathedral Choir, conducted by Dr. Ley, sang Madrigals.—St. John's College Musical Society secured the English Singers for the Eight's Week concert on May 30. The programme included two Purcell duets (*My Dearest and Fairest* and *Sound the Trumpet*), Madrigals and ballets, and the *Liebeslieder* of Brahms, with Mr. P. T. Taylor and Mr. H. M. Havergal at the pianoforte.—Keeble College concert on May 31 included B. J. Dale's setting for chorus and orchestra of Christine Rossetti's carol, *Before the paling of the stars*. Four of Vaughan Williams's arrangements of folk-songs for unaccompanied chorus were sung.—On June 2 Pouishnov gave his first public recital at Oxford, the principal item being the Concerto in D minor of Friedemann Bach. The pianist also played a *Tambourin* by Rameau, Moussorgsky's *Hopack*; and a piece of his own, *When it rains*.—At Queen's College concert on June 2, Eglesfield Musical Society sang Madrigals, including Stanford's *Heracitus, Bring from the craggy haunts, Springtime of the year* (Vaughan Williams), and *Shenandoah* (arranged by Dr. R. R. Terry).—The last of the subscription concerts on June 8 brought Madame Suggia, who played a Bach Suite and a Sonata by Sammartini, with Mr. George Reeves at the pianoforte.—At a pianoforte recital on June 9, Miss Eleanor Spencer included in a modern group a C major Prelude by Prokofiev, pieces by Rhéne-Baton, and some early music by Scriabin.—In Queen's College Chapel, on June 11, the choir (conducted by Mr. Maurice Besly) sang a programme of unaccompanied anthems, including the Bach chorale, *Jesu, Jesu, Thou art mine*, music of alternate invocation and responsive encouragement by Areadelt and Stanford, Besly's *In the hour of my distress, O vos omnes* (Morales), and a carol, *Here is the little door*, by Herbert Howells.

PLYMOUTH.—Miss Marie Novello gave a pianoforte recital on June 3, playing a *Refrain de Berceau*, the *Bird Song* by Palmgren, a *Pastorale e Capriccio* by Scarlatti, and a Gavotte by Sgambati.

The Festival of the London Sunday School Choirs takes place at the Crystal Palace on July 8. The junior and senior choirs total nine thousand performers.

## Obituary

We regret to record the following deaths:

LADY MARTIN, widow of Sir George Martin, on June 14, aged sixty-eight. She was a daughter of Thomas Murray Cockburn, of Dalkeith, and married Sir George Martin in 1879. Lady Martin was buried in the crypt of St. Paul's Cathedral, where her husband lies.

ULRIC E. DAUBENY, who died on May 1; a valued contributor to this and other musical journals, being especially well-informed in regard to the instrumental side of the art. His most recent book deals with 'Orchestral Wind Instruments,' and was published by Reeves in 1920.

## IRELAND

The Vatican Choir paid a visit to Dublin on May 18, and gave two concerts. La Scala was packed on both occasions. The programme was the same as given in London.

The Æolian Musical Society produced Coleridge-Taylor's *Hiawatha's Wedding-Feast and Death of Minnehaha* in the large concert-room of the Rotunda, Dublin, on May 18, under the conductorship of Mr. Thomas H. Weaving. The choir was good, especially the ladies. Mr. W. F. Cope's annual concert at the Abbey Lecture Hall, on the same date, bore testimony to his powers as a choir trainer.

The balance of the funds subscribed for the Marchant Memorial has been allocated to provide a gold medal, to be known as the Dr. Marchant Medal, to be given annually to the chorister of St. Patrick's Cathedral who displays undoubted talent for musical interpretation.

On May 26 the Dublin University Choral Society gave the concluding concert of the season, the principal items being Gade's *Erl-King's Daughter*, Sullivan's *O Gladsome Light*, and Mozart's Symphony in E flat, under the conductorship of Dr. G. H. Hewson.

The annual Choral Festival of the diocese of Kildare and Glendalough was held in St. Brigid's Cathedral, Kildare, on June 8, when a choice programme was gone through under the direction of the Rev. T. W. E. Drury.

## Musical Notes from Abroad

### AMSTERDAM

Our winter season wound up with a series of six symphony concerts, with programmes drawn exclusively from Beethoven. The scheme consisted of all the Symphonies, some Overtures, the Violin Concerto (M. Zimmermann), and the *Emperor* Concerto (M. Andriessen). The last of these concerts, the receipts of which went towards the orchestral pension-fund, contained the 'Ninth' with Mesdames Peltenburg and Reidel and Messrs. Urlus and Denys as soloists.

Much to our regret the Italian Opera Company had to return to Italy on June 1. Its contract with the Paleis Theatre had expired, and no other theatre was available at the time. The Company is, however, expected back here in July, and it will appear in the Kurhaus Theatre at Scheveningen.

Only two more events have to be recorded this month. In the first place, we have received the news that our splendid 'Apollo' male choir, under the energetic directorship of M. Ferdinand Roeske, has scored an almost unheard-of success at Zurich. According to the Swiss papers, musicians and the press seemed to have been unanimous in their verdict as to the unrivalled qualities of this choir. Mention has furthermore to be made of the annual musicians' congress, which this year was held at Haarlem. Its importance lay in the first production of two new works of our most prominent Dutch composers. The first, William Pyper's String Quartet, No. 2, although not quite free from turgid moods, is by far the best work which this composer has brought forth. His new Quartet, at all events, seems to contain a promise which we seriously hope is going to be fulfilled. From a purely technical point of

view, Henri Zagwyn's new Pianoforte Trio may be said to rank higher. In this work, on the other hand, a lack of originality of thought and decision of style are felt as serious drawbacks. Both works met with a very favourable reception, part of their success being due to the performers, viz., the members of the Dutch String Quartet and the pianist, M. de Vogel. Between the two chamber music pieces nine songs by Madame Wegener-Koopman were heard, of which the compositions based on two English nursery songs were by far the best. For Rabindranath Tagore's poems the talent of the composer proved insufficient. The songs were ably interpreted by Madame Koolhoven-Eyre Ashe.

W. HARMANS.

## GERMANY

### THE MECCA OF CHAMBER MUSIC

For the first time since the war the Verein Beethoven-Haus has celebrated a five days' chamber music Festival, again proving that Bonn has become 'the Mecca of chamber music.' In coupling Max Reger's Quartet in D minor, Op. 74, No. 1, with Mozart and Bach, the Busch Quartet showed that in spite of Reger's overlaid contrapuntal style and disregard of the classical form all that which a few years ago was pointed out as illogical seems now well ordered and consequential.

The second evening was devoted to Schubert. On the third the Rosé Quartet interpreted Schönberg's Quartet in D minor, a work of the composer's first period, less startling in its discords than some of his later works. It was followed by Windsperger's Quartet in G minor, which is also an early work full of simple and beautiful melodies and natural dance rhythms.

The fourth day formed the culminating point of the Festival, with Beethoven's Variations in C minor and Sonata, Op. 111, played by Elly Ney, and the Quartet, Op. 135 and the second *Rasounovski* played by the Busch Quartet. The final programme included Brahms's sunny Sextet in B flat major.

As a festival gift the *Drei Masken* Verlag, Munich, published a facsimile edition of Beethoven's Pianoforte Sonata, Op. 111, giving a glimpse into the *Workstätt* of this titan among composers.

### THE BRAHMS FESTIVAL AT KASSEL.

This Festival was an event of importance. Thousands of listeners filled the great concert hall of the Stadthalle on four consecutive evenings. The programme covered the four Symphonies, the two Overtures, the Haydn Variations, important chamber works, songs, the *German Requiem*, and other choral works. Robert Langs and Abendroth shared the honour at the conductor's desk. The State Orchestra assisted, and the choral works were beautifully sung by the Städtische Konzert-Chor, the Kassel Teachers' Singing Society, and the *a cappella* Choir.

### FRANZ SCHREKER AT ESSEN

A year ago Ferdinand Drost introduced Schreker to the Rhenish Westphalians with a very successful performance of the opera *Der Schatzgräber*. The sequel has been a review of the entire artistic work of this much-discussed composer. At the first orchestral concert Drost conducted two works of Schreker's first period—a *Tanzspiel* for grand orchestra and an *Intermezzo* for string orchestra in nine parts. Maria Schreker, the wife of the composer, sang excerpts from the youthful opera *Flammen und Der ferne Klang*, and Schreker conducted his Chamber Symphony for twenty-three solo instruments, which proclaimed him a master of counterpoint. A morning performance devoted to operatic excerpts of a dreamy, lyrical character, with pianoforte accompaniment, proved that Schreker's strongest music is inspired by scenic action. His proper sphere is the stage, and as operatic composer he scored an enormous success. For months past Kapellmeister Drost had prepared this success by intense study with soloists, chorus, and orchestra, so that the highest point of perfection was attained. On the last evening Schreker read the poem of his new opera, *Irrelohe*, with considerable success. I have just received a handy book by Rudolf St. Hoffmann (published by E. T. Tal & Co., Vienna), dealing with

Schreker's position as poet and composer. It is both a character sketch and a guide through his operas, and shows the way to an understanding of this remarkable man.

### THE SCHUBERT FESTIVAL AT NEUSS

In the whirl of musical festivals it is a pleasant surprise to find one dedicated to the memory of the hundred and twenty-fifth birthday of Franz Schubert. The programme of this, the first Schubert Festival on a large scale, included the *Unfinished*, B flat, and C major Symphonies, and the Mass in E flat, and took four days to carry out.

Lovers of Schubert are herewith reminded of a new musical novel, *Franz Schubert's Lebenslied*, ein Roman der Freundschaft, von I. A. Lux (Grethlein & Co., G.M.B.H., Leipzig). This is without exaggeration the very best musical novel ever written. It is written by an artist who knows that Schubert was neither a sentimental dreamer nor a drunkard.

### NACHMITTAG FÜR LAUSLICHE MUSIKKULTUR

Herr Jos. M. H. Lössen has added a new factor to the musical life of Darmstadt by arranging concerts for a small circle devoted to modern music, interpreted by eminent artists. The programme of the first concert comprised pianoforte compositions by Courvoisier, Joseph Haas, August Reuss, Strasser, Hermann Unger, and Bodo Wolf. Walter Georgii (Cologne) was the pianist.

### BÉLA BARTÓK

The tale of *Blue-Beard* has earned the attention of Béla Bartók, the Hungarian composer, whose new version under the title of *Herzog Blaubarts Burg* was produced at the Frankfurt Opera House for the first time. The poem, by Béla Balazs, is preceded by a spoken prologue of a bard, bearing reference to the castle of the Duke where the action of the drama takes place. Fair Judith follows the Duke into his sombre home to share the fate of three former wives, who still inhabit the castle as shadows. This meagre plot is clothed in a gorgeous garb of dissonances, behind which however lurk a host of beautiful sounds and melodies. The opera was well staged, and was ably conducted by Herr Eugen Tzenker, but the audience was not enthusiastic. Far more applause greeted Bartók's dance play, *Der Jolageschmied*, a play wherein a prince wins a maiden's love by a wooden figure representing himself.

F. ERCKMANN.

## NEW YORK

Every spring, when the concert-halls and the Metropolitan Opera House are closed for the summer, managers who have something unique to offer in the musical line, but who would not dare to promote attractions in competition with the standard ones, venture to bring their novelties before the music-loving public. The chief offering of these adventurous managers this year was a Russian Opera Company—composed entirely of Russians, singing only Russian opera in the Russian language. This Company was organized four years ago in Russia, in the usual way, by an entrepreneur who engaged ninety-six men and women to fill the positions of principals, orchestra, chorus, and ballet, pledging their salaries according to their work and their abilities. Starting on tour through Siberia, they were not long on their way before they decided to run the Company on Soviet principles, with no head but a governing committee chosen by themselves, and this small communism is still in existence living from hand to mouth, sometimes with a fat treasury and sometimes nearly penniless. After wandering through China and Japan, they went to Java, where they were immensely successful, and then to Manila and other ports of the Far East, where they nearly starved. Returning to Tokio they finished their appearances on the other side of the Pacific with money in their pockets; but as it seems to be a Soviet principle 'never to work unless you have to,' they idled in Japan until starvation was again facing them. The committee was called and someone suggested—America! There was no money, but a steamship company agreed to take them to Seattle if they would pledge their scenery, costumes, and personal baggage for passage. Thus they



arrived on our Pacific coast absolutely in pawn, and there they were fortunate enough to find an American manager who undertook to take them on a ten months' tour in the United States, ending at New York.

Almost in the beginning of their tour they committed an indiscretion in California. Although they considered themselves to be a Company without a star, yet one of the women singers, Ina Bourskaya, ranked above the others in artistic merit and had in former times and at other places given such sensational performances of Carmen that it was decided to depart from their all-Russian programme and to have her appear at San Francisco as Bizet's heroine. What was the result in this wide-awake country? She was immediately engaged by both the Chicago and Metropolitan Opera Companies for next season, the Metropolitan stipulating that she should not sing at New York until she appeared under its management. It has been said by someone that if 'Calvé was the World, and Farrar the Flesh, then Bourskaya was certainly the Devil' as Carmen! So we have something to look forward to.

Deprived of its 'star,' the Russian Opera Company opened at the New Amsterdam Theatre to a large and enthusiastic audience. Everybody went out of curiosity. Many never went a second time, though the smaller audiences were often enthusiastic. Some of the voices were fairly good, especially the basses and baritones, but most of them were badly trained—or untrained—and the orchestra was rough and unbalanced. The scenery was absurdly scanty and poor, and the costumes equally so—the same scenes being often used in different operas, the same costumes worn in different rôles. Yet the acting was often quite good, and sometimes a bit of characterisation was remarkably well done, while the whole Company continually showed its never-flagging zeal and sincerity, giving us glimpses of the real way the Russians live and comport themselves in their daily lives.

The chief interest in the appearances, however, was in the production of works never heard before in this country. Among the eight operas given, four had never been heard here. *Rusulka* (or *The Mermaid*), by Dargomizky, given on the opening night, was so uninteresting that it was not repeated. Rimsky-Korsakov's *The Czar's Bride* proved to be one of the best in the repertoire—the music full of folk-song reminiscences and the composition superior to *Snegourochka* but inferior to *Cop d'Or*. Rubinstein's *The Demon* was very dull, and a disappointment to those who forgot that Rubinstein, although a great musician and pianist, did not rank high as a composer. The opera is a curious mixture of Faust, Mephistopheles, &c., with almost nothing to be said in its favour or of its individuality. The fourth novelty, *Chevechek* (or *Christmas Eve*), by Tchaikovsky, was perhaps the most successful of all. This gay little comedy, with its witch in league with the devil, was vastly amusing, and we could but wonder how it came to be written by the disciple of pessimism. Of the four operas that we have heard before at the Metropolitan Opera House—*Boris Godunov*, *Snow Maiden*, *Eugene Onegin*, and *Pique Dame*—there is little to be said: the productions by this Russian Company cannot be compared in any way to the sumptuous performances at the Metropolitan. For a few touches of Russian flavour that the great house did not realise or visualise there were a thousand sins of commission and omission by the travelling Company. The audiences grew thinner and thinner, and the four prospective weeks were shortened to three. It has always been a question with this Company, 'Where next?' The 'next' this time has been its removal to a small theatre in Second Avenue, in the very heart of the district peopled by the Russian Jews. There, at prices suited to the purses of its listeners, surrounded by its compatriots, this strange little band of Soviets may sing for some time to come in this great cosmopolitan city of New York.

M. H. FLINT.

#### PARIS

This month the Concerts-Pasdeloup come in an easy first so far as performances of new works are concerned. The range covered by the association extends from charming, unpretentious things, such as the little Suite *Ames d'Enfants*

by Jean Cras, the *Esquisses Symphoniques* by Marcel Orban, and the songs *Dédicaces* and *Le Roseau* by Jacques Pillois to the *Fresque Symphonique* for pianoforte and orchestra (in which Lucien Lambotte, a Belgian composer, has had the remarkable idea to utilise three of Liszt's Etudes for pianoforte, prefacing them with an *Ode Elégiaque* of his own, dedicated to Liszt's memory); to the *Poème de l'Univers* with which the gifted Siamese composer, Eugène Grassi, ventures into regions not dissimilar to those which attracted Scriabin, but displays a spirit altogether different from the Russian's; to Georges Migot's curious *Agreslides*, a set of three tone-pictures which are good music, but whose character hardly justifies the composer's endeavour to present them as an outcome of an altogether new conception of musical art; and—last, but not least—to Schönberg's five Orchestral Pieces, which gave the signal for the most extraordinary uproar witnessed at Paris since the appearance of Stravinsky's *Sacre du Printemps*.

At the Concerts-Colonne the nearest approach to a novelty consisted of part of the incidental music to George Sand's *Claudie*, written more than twenty years ago, but seldom heard since. At the Concerts-Lamoureux we heard a good *Légende* for viola and orchestra by Florent Schmitt, Liapounov's *Rhapsody on Ukrainian Motives* for pianoforte and orchestra, charming *Inscriptions Champêtres* for female choir by André Caplet; and at the Conservatoire an impressive, classically-built orchestral sketch, *Cimctière*, which is part of a descriptive Suite by Gustave Doret, and Respighi's *Fontaines de Rome*.

The contemporary music societies have been as active as usual. 'L'Œuvre Inédite'—an institution for which the *Guide du Concert* is responsible—continues doing much excellent spade-work and provides a useful opening for débutants. It is impossible to give a full list of the novelties which it has been instrumental in introducing. At the Société Musicale Indépendante the most noteworthy items were an amusing *Sérénade* for 'cello and pianoforte by Laurent Ceillier, and Lili Boulanger's songs *Clairières dans le Ciel*. A further insight into the output of this composer—who during her short span of life succeeded in creating a deep impression in French musical circles—was afforded by a performance of her 129th Psalm and other works of hers at the Salle des Agriculteurs. There is no doubt that her imagination was of no common quality, and that she had the gift of expressing herself convincingly.

The variety of interests of which concert-givers here are capable is well-evinced by the following little list, compiled from the wide choice of the programmes which daily invited attention: a concert of Polish music (Moniuszko, Niewiadomski, Szymanowski, and half-a-dozen other composers represented) given by Turzanski; another given by the 'Œuvre Inédite' (works by Rozycki, Rohozinsky, Szymanowski, and Tansman—the last-named quite interesting); a concert given by the Vugo-Slavica Choir at the Lyceum, with a programme partly Vugo-Slav and partly Russian, besides a dash of Smetana; Tchecho-Slovakian songs at the Société Nationale; other Tchecho-Slovakian works at one of the concerts of the *Revue Musicale*; a concert of Armenian choral music at the Salle Pleyel; a highly interesting concert devoted to works by Honegger and Opol Vgouw at the Salle Erard; two concerts given by Madame Olénine d'Alheim, both brimful of interest: at the Salle Gaveau, a concert at which Jean Wiener, Maria Freund, and the String Quartet, 'Pro Arte,' introduced things by Stravinsky, Schönberg, and Haba (a Quartet in which quarter-tones are used, and, I fear, misused); at the Sorbonne, a lecture by Henri Prunières, with examples by Goossens, Lord Berners, Bartók, and a dozen others; at the Salle Gaveau, a concert of British music given by the Association France-Grande-Bretagne; at the same hall, a concert of works by Louis Vierne, an earnest and capable composer who deserves far wider a notoriety than he enjoys as yet. It is impossible to deal with all these events, to say nothing of all those which I have not even space to mention. Elsewhere, new bow instruments are being displayed under the title 'Nouveau Dixtuor.' Some of these are most fascinating, and were I to discuss them as they deserve to be discussed, this one topic alone would more than exhaust the space to which a mere correspondent from abroad may lay claim.

A. BOLD.

## SWITZERLAND

## THE ZÜRICH FESTIVAL

The first cycle of the International Festival performances at Zürich commenced with Othmar Schoeck's *Venus* and ended with *Tristan und Isolde*. The second work, Friedrich Klose's dramatic symphony *Ilsebill*, which contains much beautiful and interesting but not very original music, scored a great success with the assistance of Marie Lorentz-Hollischer of the Vienna State Opera and Karl Melzer, a lyrical tenor of Zürich, as the fisherman. An equally laudable performance of Reznicek's *Ritter Blaubart* was accomplished by the members of the Zürich opera, with Karl Schmid-Bloss in the title rôle. By way of contrast with this blood-thirsty drama the ever young and graceful *Flickerflaus* enforced its citizen-right in the frame of an otherwise serious Festival. The next day brought the Festival to a climax with the performance of *Tristan* under the masterful guidance of Herr Bruno Walter. Emmy Kruger was Isolde and Kurt Taucher Tristan.

The second cycle of the Festival was devoted to British dramatic art. Bernard Shaw's charming comedy *You never can tell* and Galsworthy's humorous play *The Pigeon* were very successfully given by the members of the London Everyman's Theatre.

The third part of the Zürich Festival was supplied by members of the Paris Opéra-Comique, under Albert Wolff, who performed *Carmen* in the original form with dialogue instead of the recitatives (which the composer wrote after the completion of the opera). Finally, Charpentier conducted his *Louise* and achieved a signal success, mainly owing to the singing of Madame Vallendri.

F. ERCKMANN.

## VIENNA

## NEW STRAUSS WORKS

Of all contemporary German composers, chief interest still centres in Richard Strauss, although, of course, he is no longer the leader of our extremists. This place has long since been relinquished by him to men like Arnold Schönberg and his still more radical followers and adherents. So far from being a revolutionary, Strauss is now the pet composer of the broad masses to whom music is frequently more a matter of entertainment, even of sensationalism, than of deep or noble emotion. Yet each new work of Strauss still attracts the connoisseurs and the crowds. His *Deutsche Motette*, recently heard here for the first time, is a difficult work, written for solo quartet and sixteen-part mixed chorus *a cappella*. It abounds in contrapuntal treatment of the most complicated kind, which puts performers and hearers to an equally difficult task. The *Motette* is in fact quite orchestral in character, and its effectiveness would probably be enhanced by giving it an orchestral setting, without the aid of words which are but loosely related to the music and remain unintelligible. Effectiveness and melodic swing also are the principal characteristics of Strauss's new *Hymns*, based on two poems by Hölderlin. Barbara Kemp, a slightly overrated operatic soprano from Berlin, sang them for the first time—at an orchestral concert directed by Max von Schillings, the Berlin conductor—with more pedantic accuracy than genuine enthusiasm. There is very little that is deep or great in these songs; they are just a mixture of pseudo-passionate and sometimes perfumed melodic bits which are apt to make the judicious grieve.

## PFITZNER AND REGER

Quite a different type of artist is Hans Pfitzner, whose compositions—all too little recognised and, least of all, understood by his pan-German partisans who make him a political rather than an artistic issue—command respect, even love, for their uncompromising adherence to a true idealistic loftiness of purpose. His beautiful cantata, *Von deutscher Seele*, which Furtwängler produced here, was a striking demonstration of Pfitzner's lovable qualities—hampered as they are at times by a surplus of those pondering, philosophical tendencies which are so strongly characteristic of the 'deutsche Seele' in general. The deep earnestness of Pfitzner, more clearly evident in each successive work he produces, has long since won him a place commensurate to that of Max Reger.

who, to be sure, surpassed Pfitzner by his wonderful knowledge of form and marvellous contrapuntal craftsmanship, as well as in productiveness. Of this the three days' Reger Festival held here this season gave an astonishing demonstration. Reger's immensely difficult Violin Concerto, long considered 'brittle' and 'ungrateful' by the violinists of our time, was recently played here by Mrs. Mary Dickenson-Auner, the English violinist, with an admirable command of its enormous difficulties both as regards style and technique.

## BARTÓK AND KORNGOLD

To Mrs. Dickenson-Auner also fell the distinction of being chosen by Béla Bartók for the first performance anywhere of his new Violin Sonata, which is still in MS. This composition, which has since been performed in London as well, created a deep impression here by virtue of its strongly personal and national touches. An equal share of admiration fell to the lot of Mrs. Dickenson-Auner and to her partner, Eduard Steuermann, a Viennese pianist from the Schönberg group, who, in their interpretation of this piece, displayed remarkable technical resources and admirable interpretative powers. In spite of the heated discussion it has everywhere evoked, this Bartók Sonata must be considered the most important addition to violin literature in recent years, though it may not agree with the musical palates of average concert-goers, who still prefer the more obvious musical nourishment contained in such works as Korngold's Suite from *Much Ado about Nothing*, which formed the pleasing dessert in the local programmes of that king of violinists, Fritz Kreisler, and of several minor gods of the bow. Korngold's talent is beyond dispute, but one would wish him to free himself from his present desire for the easy laurels of the 'child prodigy,' and to separate his ways from that clique of unconditional admirers who still encourage him in his quest of public favour, regardless of its cost.

## SINGERS AND SONGS

In spite of slackening public attendance, caused both by the advancing season and by adverse economic conditions, song recitals and aria concerts still continue to draw crowds to our concert-halls. The latter variety, though by far the most popular with the superficial masses, call for little critical comment, even if they are frequently the vehicle for such remarkably beautiful voices as those of Selma Kurz, Alfred Piccaver, and other favourite stars from the Staatsoper. The majority of these artists depend in their programmes on the great classics of song and on but few acknowledged modern writers. Special praise, therefore, is due to Marie Gutheil-Schoder for devoting an entire evening to songs by young Viennese composers. Her voice, not always beautiful in itself, is perfectly trained, and controlled by an artistic seriousness of purpose which commands respect. Among the first to sing Schönberg and Mahler in our concert-halls, she still advocates the cause of the young and aspiring composer. Her programme, besides Schönberg and Mahler, comprised songs by Alexander von Zemlinsky and Rudolf Réti, both somewhat incoherent but decidedly interesting, as well as two grateful lyrics by Franz Mittler, and four strongly dramatic and none too radical songs by Karl Horwitz. The same songs by Horwitz also figured in the programme of Louise Weigl-Pazeller, along with some rather 'pleasing' examples by Karl Wiener and Rudolf St. Hoffmann, and others by Paul A. Pisk, the latter being a very talented if uncompromising exponent of the radical 'atonal' school.

PAUL BECHERT.

## THE ENGLISH FOLK-DANCE SOCIETY

A Festival of folk-song and dance will be held under Mr. Cecil Sharp's direction at the King's Theatre, Hammer-smith, from July 3 to 8. At the invitation of the League of Arts the Society undertook the organization of two country dance parties in Hyde Park on Saturday, June 17.

Stanford's *Phaëdra and the Songs of the Fleet*, with Mr. Leonard Rogers as soloist, were well sung by the St. Agnes (Kennington) Choral Society on May 18, conducted by Mr. Eustace Belham.

*Hiawatha's Wedding-Feast* was performed with excellent effect by Burgess Hill Choral Society on May 23, under Mr. H. Graves, with Mr. Herbert Orbell as tenor soloist. Madrigals and part-songs went to the making of a good programme.

The Glastonbury Festival School studies Greek drama from July 29 to August 12, Hellenic dancing, *Alceste* (to Mr. Rutland Boughton's music), and *Blow's Venus and Adonis*, from August 14 to 25. Public performances take place from August 26 to September 2.

The members of the Willesden Green and Cricklewood Choral Society have presented their conductor, Mr. F. W. Belchamber, with a silver rose bowl as a token of appreciation of his work for the Society during the past twenty-five seasons.

## CONTENTS

	Page
The Royal Academy of Music, 1822-1922 ( <i>Illustrated</i> )	469
Our Decadence. By Rutland Boughton	474
On Editing Elizabethan Songs. By Philip Heseltine	477
The Blackbird's Song. By Alexander Brent-Smith	480
Music and Communism. By C. D. Graham	481
Instrumentation: Some Strange Survivals. By Uric Daubeney	482
Occasional Notes	484
The Handel Festival at Halle. By E. Van der Straeten ( <i>Illustrated</i> )	487
Music in the Foreign Press. By M.-D. Calvoe-Cressi	490
Songs and their Words	495
London Concerts	496
<i>The Apostles at Canterbury</i>	500
Opera in London	502
Church and Organ Music	502
Royal College of Organists	502
Chamber Music for Amateurs	504
Letters to the Editor	505
Sixty Years Ago	510
Sharps and Flats	510
Royal Academy of Music	511
Royal College of Music	511
Royal Choral Society	511
Music in the Provinces	511
Obituary	512
Music in Ireland	512
Musical Notes from Abroad	512

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